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Aspects of the Speech
in
the Later Roman Epic.

by
Herbert Cannon Lipscomb.

A Dissertation
Submitted to the Board of University Studies
of the Johns Hopkins University in Conformity
with the Requirements for the Degree of
Doctor of Philosophy.

1907

133,037

George Washington
to the President of the United States
Washington
Dear Sir
I have the honor to acknowledge
the receipt of your letter of the
21st inst. and in reply to inform
you that the same has been
forwarded to the proper
authorities for their consideration.
Very respectfully,
Your obedient servant,
John Adams



Editions used.

Vergil	Ribbeck	Lubner text	1903
Lucan	Hosius	" "	1892
Valerius Flaccus	Bachrens	" "	1875
Statius Thebaid	Kohlmann	" "	1884
Achilleid	Klotz	" "	1902
Silvius Italicus	Bauer	" "	1890
Claudian	Koch	" "	1893





Points of technique showing departures from the Greek usage

I Parenthetical expressions

1. Parenthetical phrases in general

2. *Stiches* (dislocations)

a. References to the speaker

b. References to the person addressed

c. Other references

3. Uses of parenthetical expression in Lucan's alliteration

II Speeches beginning & ending within the verse

III Speeches immediately consecutive in dialogue

Monologues in the Latin epic

Formal for the Greek

Colloquial Speeches

Monologues

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The recent monograph by G. W. Edmonds,
dealing chiefly with various external
aspects of the epic in the later Greek
age, has suggested a like investigation
on the Latin side. It is, therefore, the
purpose of this paper to determine to
what extent the Virgilian standard was
followed by the later Roman epic in
its use of direct speech as a constituent
of epic technique, and to compare the usage
of the various poets of the later period.
To see how far they differ among themselves.
With a hope of finding this work at the
same time a comparative study to that
cited above. Similar lines of inquiry
have been pursued, little attempt being
made to enter into a discussion of the

Aspects of the epic in the later Greek age, Baltimore, 1912.



Content of the speeches, or of their relation to the movement of the poem in which they occur.

It is obvious that in the Latin epic one has to deal with a class of poems all of which belong to the same general period, no great dissimilarity in type existing between Vergil and his successors, so that which separates Homer from the later Greek epic; and it is to this fundamental difference that Pétre largely attributes those characteristics which distinguish Vergil's art from that of Homer: "En somme, les différences, quasi, malgré la communauté du genre et les rapports de l'imitation, séparant Virgile d'Homère, se résument dans la



différence générale de l'épopée antérieure
des âges folia et de l'épopée naïve
des époques primitives." Although the
Roman epics from the time of Virgil
are all the products of ^{an} age of
reflection, one may expect to find
much that will prove of interest in
comparing the use of the speech in
the heroic, in which fable and history
are so skilfully interwoven, with that
in the mythological epics of Valerius
Flaccus and Statius, and the historical
epics of Lucan and Silius Italicus,
Claudian also offering material for
investigation in these two departments,
as well as in the invectives and
panegyrics.

Cf. Patin, *op. cit.*, pp. 183, 200.



As regards the literature on the subject little has been done, as far as concerns those places of the speech which are to be considered here, for such discussion as those found in the studies of Heitland, Sumner, and Legey have to do with the content of the speeches rather than with their external form. The results of Barore's investigation of Lucan have been found useful in the study of the monologue and dialogue, while Heinger's chapter on the speech in Vergil has furnished much

Introd. Herlihy's ed. Pharsalia, pp. LXX-LXXI.

A Study of the Personification of Helen, Hecuba, pp. 60-61.

Étude sur la Thébaïde de Stace, pp. 280-294.

J. P. A. P. A., XXIV (1904), XCIV-CCVI.

Virgil's Epische Technik, pp. 396-424.

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M. Schwanerstein has given the figures showing the amount of speech in Homer and Virgil - 50 per cent. of the Iliad and 40 per cent. of the Aeneid. In examining the later Roman epic in this regard, we find that Statius does not measure up to the standard, and that the same is true of the other poets of the period.

in the way of Homer & Virgil.
With these few introductory words let us now take up the question first presenting itself for our consideration, that is, the statistical side of the Roman epics and of the speech. The marked tendency which Virgil shows in *Compeius* with Homer, to restrict the use of direct speech, has been imitated by the later epic poets, who, with the exception of Statius in the *Achilleid*, and Claudian in the historical epics, are even more conservative, the amount of speech in no case equalling the Virgilian standard. The Roman epic, however, shows no such wide difference in

of M. Schwanerstein, "Statistisches zu Homer und Virgilus," *N.J. f. Ph.*, 1884, I, 129 ff. *Zeits.*
cf. *cit.* p. 397 ff.



usage as does the Greek for no author departs
more than 8 per cent. from the practice of Sargil. Of
the 9896 verses of the Aeneid, 5257 (53 per cent.) are
devoted to speech. ² Lucan's Pharsalia contains 32

cf. Eldersheim, op. cit., p. 6.

² ^{does not sound for the accuracy}
Mr. Schneider (l.c.) ^{of the figures for Virgil} gives the figures
for the Aeneid though he does not sound for
their accuracy: "Die Virgilischen Zahlen, wenn
einige fleißige Übersetzungen für mich
zusammengestellt die Gefälligkeit phant
haben, könnten kleine unrichtigkeiten
enthalten, welche jedoch des gesammten
nicht in irgend bemerksbarem
grade beeinträchtigen". From an examination
of the Aeneid, it is found that the percentage
for the whole poem varies but little from
Schneider's results, though the differences
in the number of verses of speech in

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2

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per cent. speech, 25.8% seen in 8060. A slight increase is seen in *Salix Flaccida*

the individual books extend from 2(III, VII) to 144 verses(VIII) causing a final decrease of 63 verses in the total amount of speech, which, according to Schneiderman's statistics on pp. 131-132, should be 3820 verses, though on the preceding page the total is given as 3802 verses. (Note also the different figures given for book II in the first and second table). These discrepancies may be due partly to the fact that in the writer's statistics for the Roman epics, those verses within which the speech begins or ends, have been considered complete. A rearrangement of the various books of the *Aeneid* according to the percentage of speech was, therefore, 'found necessary'.



The *Argonautica* has 1911 verses of speech, or 34 per cent. of the 5592 verses in the epic. Statius shows a still nearer approach to Virgil, for slightly over 37 per cent. of the *Thebaid* and *Achilleid* is given to speech, 4037 of the 10868 verses. Of the 1127 verses of the incomplete *Achilleid*, 455 (40 per cent.) are speech. The *Thebaid* contains 9741 verses, of which 3582 (37 per cent.) consist of oratio recta. The *Punica* of Silius Italicus has but 31 per cent. speech, or 3759 of its 12202 verses. From an investigation of Claudian's mythological and historical epics, invectives and panegyrics, it is found that 2403 (30 per cent.) of the 8050 verses in the poems are given to direct speech. Of these departments, the historical epics, *De Bello Gildonico* and *De Bello Gothicis*, have 46 per cent. speech, 539 in 1173 verses. Next in order is

the unfinished epic, *De Reptis Proserpine*,
with the fragment of the *Egionomachia*.
Of the 1236 verses, 479 (36 per cent.) are
speech. If the statistics be based upon
these four poems alone, Claudian employs
41 per cent. speech. The invectives, *De
Rafinum* and *De Eutropiano*, have 617
verses of speech, or 31 per cent. of an
aggregate of 2029 verses. A further
decrease is found in the 3662 verses
of the panegyrics of Probinus and
Olybrius, Marcellus, Theodosius, Honorius,
and Stilicho, and the *Lus Senece*,
which contain 796 verses of direct
speech, or 22 per cent.

From the departure from the Virgilian
standard may also be seen in the number
of speakers employed, for with the
exception of the *Egionomachia*, none of

the later epics use the speech so frequently
as does Vergil. In the *Amid*, there are
331 speeches, one for every 30 verses. The
Pharsalia shows a noteworthy decrease
with but 120 speeches, one for every
67 verses. Valerius Flaccus employs 148
speeches in the ratio of one to 30 verses,
slightly exceeding Vergilian frequency.
In the two epics of Statius there are 290
speeches, one for every 37 verses; 2 + 8
in the *Thebaid*, one for every 37 verses;
and 32 in the *Achilleid*, one for every
35 verses. The 12202 verses of the *Annals*
contain but 299 speeches in the ratio of
1 to 41. Direct speech occurs still less
frequently in Claudian, the four depart-
ments considered yielding but 102 speeches,
one for every 79 verses. In the *Mythological*
epics, where direct discourse is most often



some women in the privilege of speech, and in the number of speakers, what the better type for the most part shows, indicates a restriction of the conventional element in keeping with the general characteristics of this period of Icelandic. Passing on, however, to the question of the average length of the epic speech, we should naturally expect to find an increase in those poems prohibited in the eyes

used, there occur only 20 speeches one for every 48 verses. In the sagas, there are 30 speeches, one for every 68 verses. The 17 speeches in the historical epics occur in the ratio of one to 68 verses. The widest departure is seen in the þingeyjar with 29 speeches in the ratio of one to 125 verses.

In an age when the rhetorical schools flourished, and ostentatious declamation was the chief delight of the idle circle of dilettanti, we would naturally expect to find an increase in the average length of the epic speech, and this tendency is seen in all the poets of the later period, with the exception of Valdimar Staceus, whose speeches are even shorter than those in the ^{Vingil} ~~legend~~. 10.16 ^{vv. in the hymn is compared} ~~vv.~~ 11.55 ^{vv.}

The average length of the speech in Tacum (21.55 vv.) is almost doubled in comparison.



It is also a significant fact that, although in Lucan, Silius Italicus and Claudian the percentage of speech is less than in the Aeneid, and the speech is used less frequently, yet these poets show an increase

with Virgil. Statius (14.42 vv.) and Silius Italicus (12.57 vv.) are more conservative. The length of the speech in Claudian (21.86 vv.) is greater than in any other of the epic poets. In the panegyrics (27.48 vv.) and historical epics (31.11 vv.), the speeches are longer than in the mythological epics (17.27 vv.) and invectives (20.63 vv.).

In comparison with the practice of Virgil, Lucan, Silius Italicus, and Claudian show an increase in the number of speeches over 40 verses in length, while Statius, on the other hand, employs only about one half as many such speeches, though the bulk of the Thebaid and Siliad exceeds that of the Aeneid, and the average length of the speech is greater than in Virgil, who, however, uses the speech more frequently. Valerius Flaccus shows

(1)

The *Genie* has 13 such speeches. So Schneiderman's list (l.c. pp. 133-4) are to be added the following: III 613-54; VI 756-889 (the longest speech in Virgil); XI 535-94. No book of the *Pharsalia* is without a speech of at least 40 verses, the entire poem offering 18 instances (cf. I 299-351; II 68-232 (the longest speech in Lucan), 242-84, 531-95; III 307-55; IV 476-520, 593-660; V 319-64; VI 777-820; VII 250-329, 342-82; VIII 262-327, 331-453, 484-535; IX 55-108, 1064-1104; X 194-331, 353-98).

Of the 6 speeches of this type in *Water-Holmes* the longest is Rhine's prophecy to Jason in IV 553-624. Cf. also III 377-416, 649-89; IV 351-421; V 471-518; VII 35-77. Statius furnishes 7 examples (Th. I 557-672; V 49-498 (the longest speech in the Roman epic); II 138-84; VII 294-373; VIII 34-85; XII 546-86; *Ach.* II 96-167); *Silv.* *Melanch.* 18 (II 279-326, 330-74; III 571-629, 650-712; VI 118-293 (the longest speech in the *Punica*), 299-414, 432-550 (note the device which the poet here uses to avoid a long uninterrupted speech of 400 odd verses); VII 437-93; VIII 116-59; XI 440-80, 502-52, 555-600; XIII 36-81, 523-614; XV 69-120; XVI 609-43, 645-97; XVII 225-307). The 17 speeches of this

as well as a few long speeches in the later epics. The number of
lines concerned with the introduction of actors, the narrative type
figures most prominently. ^(2.1)

practically no departure from Vergil's custom. ⁽¹⁾
To consider the various species in detail.
The Aeneid has 13 speeches 40 verses or
more in length. To Schneiderman's list
are to be added the following: III 613-654;
VI 756-859 (the longest speech in Vergil); IV 535-584.
(In regard to the content of these speeches, the
narrative ³ type and that which contains
a prophecy are most prominent (cf. II 154ff.;
III 613 ff.; IV 185 ff.; IV 535 ff.; I 257 ff.;
III 374 ff.; VI 756 ff.)). No book of the Pharsalia
is without a speech of at least 40 verses;
the entire poem containing 18 such speeches;

¹ L. C. ff. 133-134.

² Parenthetical expressions one verse or more in
length have not been considered in
reckoning the total number of verses in the speech.

³ cf. Hinge, op. cit., pp. 408-409.

Class on *Almond* are distributed as follows: / *Phrygane* 7
Telos. Hn. 214-218 (the largest part of the class), 320-418;
(*I* Cons. Hn. 274-319, 361-425, 427-493; Cons. Stl. *II* 279-359;
Hn. Thk. 276-340); *historice epice* 57 (B. Gila. 28-127,
139-200, 236-320, 427-66; B. Gath. 269-313); *insective*
3 (In Eutro. *I* 391-513; *II* 112-59, 534-602); *mythologicae*
pieces 2 (R. P. *III* 19-65, 196-259).

(2) Cf. *Lucan* *II* 68 ff., *IV* 593 ff., *V* 194 ff.; *Var. Sc.* *IV* 353 ff.;
Stat. Th. *I* 557 ff., *E* 49 ff., *VII* 294 ff., *Lab.* *II* 96 ff.; *Lil. Thk.*
II 118 ff., 219 ff., 432 ff., *IV* 437 ff., *VIII* 116 ff., *XI*
440 ff., *XIII* 36 ff.

6 of which are addresses by the different
leaders to their armies. Caesar in the Spectator
in I 299-351, II 319-364, III 250-329; Pompey
in II 531-595, III 342-382; Ventidius in III
476-520. Three of the speeches are narrative
in character. In II 68-232, the aged Roman's
remembrances of the struggle between Minus
and Sulla continue for 165 verses, the
limit for the length of the speech in
Lucan. The story of Hercules and Antaeus
occupies 68 verses in III 593-660. Echionus,
in telling Caesar of the source of the Nile,
discourses for 135 verses in II 184-321. The
remainder of these speeches vary in length.
Butes advises with Cato in II 242-284.
The Messianian ambassador seeks peace
from Caesar in III 307-355, and the
revived corpse discloses the future
to Sextus Pompeius in VI 777-820.



Pompey, in the meeting of the council on the shore of Cilicia, addresses his associates in VIII 262-327 after which Lentulus replies in IX 331-453. Pothinus reports the murder of Pompey in VIII 484-535, and of Caesar in IX 353-395. Cornelia laments Pompey's death in IX 55-108, and Caesar reports the murder of his enemy in IX 1064-1104.

The longest of the 6 speeches of this type in Valerius Flaccus is Phoenice's prophecy to Jason in IX 553-624. The legend of Jupiter and Io is sung by Cytherea in IX 351-431, and Meleager in IX 517-416 instructs Jason in regard to the punishment of house-cides. In III 648-692, Meleager advises the Argonauts against further delay in awaiting Hercules' return. Jason explains to Crete's the cause and

object of his journey in II 471-518, and in VII 35-77, is apprehended by the living parties indirectly and told of the sleeper he is to meet before obtaining the place.

If 7 such speeches in Statius, 4 count of variation. The longest speech in the Roman epic is found in Silius' account of the massacre at Teumessus and the events which followed, an episode occupying 450 verses in II 48-498. Other speeches of this type are Aeneas' explanation of the origin of the annual sacrifice to Cybele (II 557-672),

Phaenias' description of the Trojan forces (II 284-373), and Aeneas' account of his early life and training (II 98-167).

The following may be put in purpose: II 135-184, Eurydice's lament over her charms; III 34-85, Pluto's protest against the presence



of Amphicranus; Th. XII 546-586, Evander's
speech to Turnus.

The *Punica* has 18 speeches 40 lines
or more in length. Six of this number occur
in debates in the senate of Rome and
Carthage. In II 279-326, Hannibal proposes
a declaration of war. Gestic replies in
vv. 330-374. Mago, appearing as a supporter
of Hannibal in II 502-552, is opposed
by Hannibal in vv. 555-600. Lepidus, in
XVI 645-697, defends his position against
the attacks of Fabius in vv. 604-643.
Seven are narrative speeches, the longest
of which are those of Messius, who, in book
VI, relates to Scamander the history of
the First Punic War, in so far as it
concerns his father, Regulus. These 3 speeches of 174, 111, and 108,

The longest speech is the *Punica*.



116 (vv. 298-414), and 118 verso (vv. 432-550), respectively,
are separated by the emotional outburst
of Penelope, a device which the poet seems
to use to avoid a long uninterrupted speech
of 400 odd verses, just as Statius in the
Tru 291 ff. breaks into the long narrative
of Phalaris with a remark by Lentipone.
Other speeches of the narrative type are
found in VII 437-483, Proteus' account of
the wanderings of Leneas and the founding
of Rome, and in VIII 116-159, Leneas'
description of Dido's death and her own
flight to Leneas' kingdom; again, in IX
301-480, Leneas' speech of the deeds of
Amphion, Cadmus, Chiron, and Asphodelus, and
in X 36-81, Demius relates the history
of the Palladium. Continuing to the rescue
in the Phrygian, in only one instance
(XVII 295-337) does a commander speak

at great length to his army. In the four remaining speeches are found Jupiter's revelation to Venus (III 571-628), Portia's report from the oracle of Jupiter Stansan (III 650-712), the Sibylla's explanation of the mysteries of the lower world (XIII 525-614), Virtus' advice to Lepidus (X 67-120).

The 17 speeches of this class in Claudian are distributed as follows: panegyrics 7, historical epics 5, invectives 3, mythological epics 2. Of this number, six represent the complaints or requests of Rome, Africa, and Carthage (B. Gild. 127, 138-200; In Eutr. I 381-513, II 534-602; ~~III~~ Car. Hon. 361-425; Car. stic. II 278-338). Two of the speeches are in the way of exhortation to the armies (B. Gild. 427-466; B. Eutr. 267-313); three contain advice from Phaedra to Creon (B. Gild. 230-250) and Homer.

By order of the undersigned

(II Cons. Hon. 214-352, 370-418). The two
speakers in the Rape of Proserpine (III 19-65,
196-259) are devoted to Jupiter's justification
of his treatment of Ceres and Electra
account of the disappearance of Proserpine.
In addition to the speakers cited above
from the investitures and peneperies,
the following are also found: In Europ. II
112-159, Nicanor commands Bellona to excite
war against Eutropeus; Men. Herod. 276-340,
Urania urges the Muses to (fittingly) celebrate
the beginning of Hercules' Consulship; VI Cons.
Hon. 274-319, Alcibiades complains of his lot,
427-423, Thucydides praises the deeds of
Stilicho.

The shortest speech in the Roman
epic is found in Claudian, C. Goth.

The longest speech in Claudian.



461, "ipse venit". No speech in Vergil is shorter than VII 116, "Hena! etiam tuus es consumimus." ¹ Four words is the limit for Lucan in IX 978, "Hecce... non respice ares." The Cyrenaica has 2 speeches five words in length in IV 674-675 and VI 29. ² ² Summus remarks upon Valerius Flaccus' fondness for speeches of not more than three verses. It is found that of the 188 speeches in the Cyrenaica, 46, or 24 per cent, fall within this limit. The shortest speech in Statius occurs in Th. II 393, "Colubete gradum quicunque ius." ³ The *Punica*

¹ "Euhoe Baeccha" (VII 388) has not been considered speech. ² *Op. cit.*, p. 61. ³ IV 387 not included. I 723-724 considered one with the preceding speech; also IV 757-758. VIII 403 has been used as two + 40. ⁴ The following monosyllabic outcries have



Contains a speech of three words in XIII 157,
"Adieu... Letonia, Coeptra."

Of speeches one verse or less in length, ⁽¹⁾
other than those cited above, there are 7
in Vergil (I 437; II 322; V 166; VI 620 (speech
within speech); X 441, 777; XIII 276), none in
Lucan or Claudian, 5 in Valerius Flaccus
(III 45, 475; IV 387 (speech within speech); VII
529; VIII 467), 7 in Statius (Th. I 465; II 535;
641; V 647; X 492, 588; XI 471), 4 in Silenus
Italicus (II 258; IV 59, 98; XVII 445). ⁽²⁾ To be
noted here are those speeches approaching
this limit, though beginning and ending
within different verses. In some cases,

not been considered speech: "aqua" (Th. IV 809, 807);
"mater" (Th. IX 350); "creare" (Th. IX 356).

¹ Th. I 441 considered one with the preceding.

² For the disposition of II 645, cf. the above note.



they are much shorter than the verse.
 Cf. Virgil *IV* 615-616, 637-638 (speech within
 speech), *VI* 45-46; Lucan *IV* 399-400; Valerius
 Flaccus *IV* 212-213, *VI* 373-374; Statius *th.*
IV 663-664, *XL* 257-258, 258-259, *XII* 457-459,
 472-473; Silio Italica *XII* 165-168.

As to the amount of speech in the various
 books of the different epics, one would
 expect the highest percentage to indicate
 the greatest intensity in dramatic interest;
 yet this is not always the case, for
 it sometimes happens that in a book
 a few exceptionally long speeches, number
 higher in the list than another in which
 the speech occurs with greater frequency
 and in which there is much more action.
 This will be seen in several instances
 to be cited in the following discussion.
 In the *Aeneid*, the highest percentage of

speech (5+) is found in book II containing
the scene in the lower world. Throughout
which dialogue is freely employed. There,
too, occur the long speeches of 103 and
67 verses by the shade of Andronicus and
the sibyl. Book III, with 88 per cent, is
next in order. It is not surprising to
find the speech so freely used in
this highly dramatic portion of the book.
Virgil's desire to relieve the monotony in the
description of battle may be seen from the
use made of direct speech in book IV
(31 per cent.). In no other portion of the book
have there appeared so long a number of
speeches, one for every 22 verses. One finds
scenes in which the gods figure (w. 6-115,
331-332), addresses to the omens (w. 277-279,
294-298, 369-378), a command to an under-
miner (w. 333-335), prayer for aid (w. 421-423,



460-463), a combatants outcry (v. 481), appeals of the fallen for mercy (vv. 524-529, 547-548), the victor's reply (vv. 551-554), the cause of the dying (vv. 739-741), lament over the dead (vv. 846-856), a hero's address to his steed (vv. 861-866). Again in book II (27 per cent), continuing the accounts of the previous games and the description of its higher form which, is direct speech, employed more frequently than in some other parts of the poem where the percentage of speech is higher. In this book occur 35 speeches of an average length of 6.85 verses. (In the direct form we give commands to the pilot (vv. 162, 166), exhortation to the racers (vv. 184-187), prayer for aid (vv. 235-238), announcement of the prize (vv. 304-314), invitation to the contestants (vv. 363-364), the victor's claim of the reward

(vv. 383-385), words of comfort to the vanquished
(vv. 465-467).) The lowest percentage of speech
(24) and the smallest number of speeches
(17) are found in book III, when more
than 200 verses are given up to describing
the preparations for war and to exhorting
the leaders of the Latin allied forces.

The percentage of speech in the various
books of the *Pharsalia* extend from 18 (III)
to 52 (II). The number of long speeches,
rather than the frequency with which
the speech occurs, accounts chiefly for
the high percentage in books II, VIII, and
X; three of the 12 speeches in book II
aggregate 273 verses, and book VIII, with
51 per cent. speech, has 442 verses of
metric verse, 241 of which are due to 3
of the 17 speeches. The average length of
the four speeches in book X (43 per cent.) is

55 verses. The lowest percentage is found ^{in Book III} in Book III, where the average length of the speech is less than in any other book.

In the Argonautica, the highest percentage of speech (46) occurs in Book II, containing Hercules' mission to Prometheus at the command of Jupiter, the contest between Pollex and Amycus, and the long speeches of Euphros and Phineus.

Book VII, with 45 per cent. speech, is the crucial point of the story, representing the struggle in Medea's mind and heart, and her final decision to aid Jason.

Book V (40 per cent.) describes the Argonauts' arrival at Colchis in the midst of the excitement over the disappearance of the fleece, and Jason's meeting with Medea and Aeson. The lowest percentage of speech (15) is in Book III, about 145 verses.

Note that this speech is an episode

of which the poet has a catalogue of
the names of the gods and goddesses
over the description of the battle.

In the *Thetis* of Statius, the fifth
book has the highest percentage of speech
(74), owing to the presence of Hypsipyle's
long narrative of 400 verses, though in
dramatic interest it is inferior to book
III (50 per cent.), which contributes largely
to the motivation of the action of the poem
with the prophecy of Mars, bringing news
of Sybil's victory, the interference of
Jupiter in sending Mars to carry on the
war, the meeting of the Argive council,
the omen observed by the seven Hellenes
and Amphiaras, and Admetus' response
to the appeal of Iphigeneia. In high percentage
of speech (48) is also found in book I,
containing the complaints of Andromache, the



The first mention of the start the history
 of Cydon and Polydorus, and the
 beginning of their acquaintance with
 each other. In book II (47 per cent.), the
 climax of the story is reached in the
 encounter of the two brothers, and Aeneas
 assumption of power. The amount of speech
 in book III (42 per cent.) is appreciably
 increased by the entrance of Phoebe, giving
 the list of the forces united under Etrobus.
 For Aeneas's use of direct discourse in
 books descriptive of fighting, compare book
IV, with 31 per cent speech and 28 speeches
 of an average length of 9.96 verses. In
 the account of the funeral games in book
V, the lowest percentage of speech (11) is
 employed. In the Achilleid, 80 per cent. of

2. Book VII of the Aeneid, containing Virgil's Catalogue
 of Armies, book VI



book II is direct speech, and 33 per cent. of book I.

In the *Punica*, book III has the highest percentage of speech (67). Of its 716 verses, 411, or 57 per cent., are concerned with Hannibal's recital of the events of the First Punic War. This book contains but 11 speeches, one for every 65 lines, whereas book XIII, with a smaller percentage of speech (56), has 40 speeches, one for every 22 verses. Here, in Scipio's descent into the lower world, dialogue plays an important role. Book XIV, giving an account of Marcellus' Campaign in Sicily, has the lowest percentage (3), its four speeches aggregating only 18 verses.

With the exception of *Crus. Alt. I.*,

¹ Cf. Vergil's usage in book VI.



where there is no case of direct discourse, the lowest percentage of speech ($\frac{4}{5}$) in the four departments of Claudian is found in the *Lava Pisonis*, the highest ($\frac{15}{16}$) in the historical epic on the *Gildoneses*.

The percentages of speech in the different books of the epics, and in the invectives and panegyrics of Claudian are given in the following tables.

Vergil.

<u>VI.</u> 539	<u>II.</u> 357
<u>IV.</u> 491	<u>IX.</u> 326
<u>VIII.</u> 469	<u>X.</u> 312
<u>XI.</u> 444	<u>XII.</u> 297
<u>I.</u> 440	<u>V.</u> 273
<u>III.</u> 397	<u>VII.</u> 245



Lucan.

II. 524	I. 259
VIII. 507	VII. 236
X. 403	IV. 222
V. 366	VI. 218
IX. 316	III. 184

Valerius Flaccus.

IV. 465	I. 344
VII. 453	III. 300
V. 401	II. 268
VIII. 373	VI. 151

Statius.

Thebaid.

V. 744	II. 312
III. 503	IX. 309
I. 483	VIII. 297
XI. 468	XII. 297
VII. 417	X. 272
IV. 319	VI. 110



Achilleid.

II. 802

I. 334

Silvius Italicus.

VI. 687

II. 267

XIII. 558

IX. 266

XI. 481

X. 229

VII. 353

XII. 225

VIII. 317

V. 193

III. 317

IV. 183

XV. 311

I. 182

XVI. 309

XIV. 026

XVII. 284

Claudian.

Historical epics.

B. Gild. . . 751

B. Goth. . . 223

Mythological epics.

R. P. III. 565

II. 269

I. 212
Gigant. 273
Directives.

In Ref. II. 315
I. 307

In Entrop. I. 306
II. 294

Panegyrics.

Man. Theod. 376

IV Cons. bon. 313

VI " " 308

III " " 118

Pr. et Cl. 269

Cons. Stal. II. 282

III. 062

I. 000

Laur. Summe .008

A statistical summary of the Roman
epic's use of the speech follows.



Parasitism is pronounced one verse or more in length. Verse not here included in reckoning the total no. of verses in the species.

	1 Number of verses in Epic.	2 Number of verses of length of speech.	3 Percent of speech.	4 Number of speeches.	5 Frequency of occurrence of speech.	6 Average length of speech.	7 Long- est speech.	8 Short- est speech.	9 Number over 40 v.
Vergil ¹	9896	3757	38	331	1 per 30 v.	11.35 v.	103 v.	4 words	13
Lucan	8060	2586	32	120	1 " 67 "	21.55 "	165 "	4 words	18
Valerius Flaccus	5592	1911	34	188	1 " 30 "	10.16 "	72 "	5 words	6
Statius ²	10868	4037	37	280	1 " 39 "	14.42 "	450 "	3 words	7
Thebaid	9741	3582	37	248	1 " 39 "	14.44 "	450 "	3 words	6
Georgics	1127	455	40	32	1 " 35 "	14.22 "	72 "	3 v.?	1
Silvius Italicus	12202	3759	31	299	1 " 41 "	12.57 "	176 "	3 words	18
Claudian	8050	2403	30	102	1 " 77 "	23.56 "	139 "	2 words	17
Historical epic	1173	539	46	17	1 " 69 "	31.71 "	100 "	2 words	5
Mythological epic	1236	449	36	26	1 " 48 "	17.27 "	64 "	3 w.?	2
Descriptive	2029	619	31	30	1 " 68 "	20.61 "	123 "	2 v.?	3
Panegyric	3612	796	22	29	1 " 125 "	27.45 "	139 "	2 v.?	7

¹ IX 146-147 and ~~III~~ 801-802, transposed by Discrete, have been read after v. 145 and 800 respectively. In books II and III, only those species occurring within Seneca's long narrative have been considered. ² Verses removed

In the custom of inserting one speech within another, the later epic follows the example of Vergil, who employs seven¹ such speeches ranging in length from 1 to 42 verses. There are four² in Lucan (3 to 11 vv.), four³ in Valerius Flaccus (1 to 14 vv.), nine⁴ in Statius (2 to 37 vv.),

¹ II 116-119; V 637-638; VI 620; VII 124-127; VIII 499-503; XI 252-293, 557-560. The following quotations from an opponent's speech have not been considered here: IX 140; X 85; XI 399, 442.

² II 81-88; IV 646-649; VIII 433-435; IX 87-97.

³ IV 360-364, 387, 581-584; VII 260-287
less vv. transposed by Barchenez.

⁴ Th. I 643-661; V 104-142, 136-138 (included within the preceding), 245-247, 271-284, 491-492 - all within Hippolytus's narrative; X 206-211; XI 248-249; XII 333-335.

3

2

22

4

eleven¹ in Silius Italicus (2 to 33 vv.), two² in Claudian (2 to 5 vv.). As indicative of the favorite habitat of these species, it is worthy of note that 28 (76 per cent.) of the 37 cases cited occur within speeches 40 verses or more in length.

The speeches in the Roman epics from Vergil to Claudian are confined to gods and men³, with the possible exception of the *Argonautica* I 302 ff., where the figure-head of the *Argo*, *Coronata ... tutela carinae*, learn from the prophetic oaks of Dodona speaks to Jason in a dream.

¹ III 675-691, 700-712; VI 242-247, 437-449, 467-489, 500-518 - all within Marcellus' narrative; VII 449-457; VIII 140-147; XIII 15-16, 58-62, 71-77.

² B. Goth. 546-547; B. P. III 41-45.

³ The invectives and panegyrics of Claudian offer no exceptions.

3

1

2

1

3

2

(Either part or whole or both)

The Greek affords two instances worthy
of mention in the warning of Polydorus,
^{remains} issuing from the sword (III 41 ff.), and
the speech by Cymodocea (I 228 ff.), one
of the Trojan fleet changes into sea
nymphs at the command of Cybele.
In Lucan III 777 ff., the corpse, brought to
life by the sorcerer Erichtho, reveals
the future in part to Sextus Pompeius.

Interesting is Claudian, de Eutr. II 230 ff.,
when Bellona, immediately after speaking
in the form of Tarchibulus' wife, changes
herself into an owl.

Though the ^{Latin usage} ~~speakers~~ ^{the speakers, as a rule, are} in Vergil are, as
a rule, addressed to either gods or men,
^{though} departures from this custom are not
^{met with} infrequent. In IV 651 ff., Dido directs the
opening words of her monologue to
the Trojan robes and the familiar couch.

Aeneas appeals to the sacred doves of
Venus (VI 194-196), and Cybele urges the
Trojan ships to leave the shores as
goddesses of the sea (IX 110-111). Turnus
beseeches the winds in I 676 ff. Mezentius
the "despiser of the gods", involves his right
arm and spear in I 723-724:

"Dextera mihi dens est telum, quod vincit, hinc
| nunc adsint!"

L. Turnus, in the conflict with Aeneas,
relies upon his spear for aid (XII 85-100).
The presence of Mezentius' speech to his
horses in I 801-806, Skyes¹ justifies in
these words: "Id in rebus humanae
indole hoc ipsum videtur alte insitum
esse, ut cum eis ipsis animalibus,
quibus diu adhaerimus, tamquam cum



familiaribus et sodalibus a jurem et
convalescent. Non vero pro specie
carminis signitate minus humile
hoc videri debet in equo bellatore.
In *Mezentio* accommodatum est commentum
quia "nox equi vulnere ipi sessorii
caedes paratur". In *III* 472 ff. the portion
of *Intonus's* complaint is addressed to
one of the furies in the form of an *adl.*

Of the later epic, the speeches in the
Phaenicia are directed to either gods or
men. Exceptions to this rule in the *Argonautica*
are those speeches¹ to the Argos (*IV* 335-336), the
fire-breathing bulls (*VII* 547-548), and the dragon
(*VIII* 75-78, 95-104). It thus follows the licence
of *Vergil* in the introduction of *Propheta's* speech

¹ The last three instances are only parts of
speeches. Note the situation in *VII* 547.



to the house of Tydemon in Th. IX 211 ff.
Imitation of the Genecid appears again in
Capaneus' invocation of his right arm in
Th. IX 548-550:

"Adoro mihī, dextera, ^{itaq.} (tantum

In pressas bellis et inevitabile munus,
Te voco, te solam capere contempta adoro.")

To the serpent sacred to Jupiter, the same
hero speaks words of scorn in Th. I
565 ff. In the Penica, there occur three
speeches addressed to Horser (Th 265 ff.;
XIV 382 ff., 420 ff.). Of these, the last two are
in the way of exhortation during the
chariot race. Other instances worthy
of mention are Hannibal's exclamation
in II 455, "Non quantulumvis sonis indebitis,
Amica, Onore", and the prayers of Rebecca
(XIV 440-441) and Boato (XIV 456-458), addressed
to the figure of the protecting divinity



of the ship. Compare also the words of
Aspicio soldiers in XIV 129, *Face nostrum
hoc, meae dexterae decus*. Noteworthy in
Claudian is Titian's command to the older
years, *utili... grex aureus annis* (v. 458), in *Cons.
Stil.* II ⁴⁵⁰454 ff.!

The prominence of the different characters
in the epic poems is indicated, to a
certain extent, by the frequency with which
they appear as speakers.² Of the 331 speeches
in the *Aeneid*, ^{praeterita} 70, or 21 per cent., are assigned
to Aeneas, 29 to Turnus, 16 to Anchises,
and 13 to Dido. In the *Pharsalia*, Caesar,

¹ For the type of speech addressed to cities, islands, etc.,
cf. Vergil *III* 539 ff.; Val. Flaccus *II* 202-203; Stat., *Th.*
II 825-830, Ach. *I* 384 ff.; Sil. Ital. *XII* 633-636;
Claudian, *R. P.* *I* 184 ff., in *Entrop.* *II* 296-300.

² Cf. Eldersheim, *op. cit.*, p. 27.



with 23 speeches out of 120, is followed by Pompey (16), Cato (8), and Cornelia (5). Just in the *Argonautica*, speaks more often than Medea, who, however, does not appear until after the beginning of book II. To the former, 38 speeches are given, to the latter, 24. In the *Phœnicæ* ^{actually} ~~Stations~~ ^{as we} would expect, does not assign so large a percentage to any one character. Ulysses and Odysseus less with 24 and 21 speeches, respectively. In the two books of the *Achilleid*, 25 per cent. represents the proportion allotted to Hector. Lilius Ithacian gives to Hannibal, the most important figure in the *Punica*, practically the same relative number of speeches (62²) as Virgil assigns

¹ I 448 ff.; II 669 ff.; III 816 ff. included.

² IV 498 included.



to *Aeneas*. *Scipio Africanus* main is next in order with 23. No satisfactory comparison can be made of the four departments of *Claudius*.

Through the important place given to the supernatural as a motivating force, the gods figure conspicuously as spectators in the epic. In discussing this phase of Virgil's art, *Reagan* says: "The first general impression produced by reading the *Aeneid* immediately after reading the *Iliad*, is that the supernatural 'machinery', consisting in a great degree of the agency of the Olympian gods in hindering or furthering the catastrophe, is the most imitative and ^{conventional} ~~conservative~~ element in the poem. But a closer examination of its

Roman Poets of the Augustan Age - Virgil, ^{3d ed., 16-} p. 360.



whole texture brings to light beneath the more conspicuous figures of the Romanic mythology, the presence of other modes of religious belief, feeling, and practice." The distribution of the speeches among the greater and lesser divinities attests the truth of this criticism, for of the 64¹ speeches in the *Seneca* assigned to supernatural agents, 47 are spoken by Juno (13), Venus (11), Jupiter (10), Apollo (3), Mars (3), Mercury (2), Cybele (2), Neptune (2), Vulcan (2), and Diana (1). Of the inferior agencies, ²Intima (VII 229 ff., 625 ff., 872 ff.) and Fama (VII 86 ff.) appear as representatives of the creations of Italian mythology, Allecto (VII 421 ff., 452 ff., 545 ff.) and the Trojan Priests

¹ Speeches within speeches not included.

² Cf. Sellar, *op. cit.*, pp. 362-363.

(III 154 ff.) as witnesses, respectively, to the universal
fear with which the invincible word was
thought ^{of} and, the widespread belief in
the protecting divinites of each town, city,
and state. Other supernatural speakers
include the nymphs Epie and Cynosurae,
Somnus, Aedon, Liberinus, and Charon.

That the gods as speakers are
entirely absent from the Pharsalia¹ is
due to Lucan's choice of the alternatives
presented to him in writing an historical
epic on recent events: "Historische Ereignisse,
welche der Gegenwart so nahe liegen, tragen
nur schwer eine poetische Behandlung, entweder
hält sich die Darstellung an die Geschichte,
dann kommt nicht viel mehr als eine
versifizierte Chronik heraus; oder sie

¹ II 81 ff., speech within speech, can hardly be regarded as an exception.



beschreitet das Reich der Phantasie, dann
gerät sie in Widerspruch mit dem
historischen Bewusstsein der Zeit. Nur
wenn der Dichter in die dämmernde
Welt der Sage sich versenkt, ist sein
Geist für poetisches Schaffen frei. Lucan
bewegt sich auf dem historischen Boden,
gibt also eine im Verren gebrachte Geniade,
er verschmäht sogar den hebrömythischen
mythologischen Apparat; das Faktum ist
das Tausende und Bestimmende.¹ In
this manner was also solved the delicate
question as to how the gods could aid
either "Caesar the free-thinker or Pompey
the proved failure".² In the other epic
of the Silver Age, however, one finds a

¹ Schanz, Römische Literatur, 2^{te}, 2. Aufl., p. 98.

² Heitland, l. c., p. XXXV.



return to the conventional use of the supernatural. It has been stated above that 64 of the speeches in the *Geneid*, 19 per cent., are given to mythological characters, a proportion very nearly equaled by the *Argonautica* with 35 speeches from a total of 108. Statius (in the *Thebaid*) and Silius Italicus, in the *Punica*, allot to supernatural agents 41 and 44 speeches, respectively, 15 per cent. of the whole in each case. To the greater deities 31 speeches are assigned in the *Argonautica*, 28 in the *Thebaid*, and 31 in the *Punica*. The distribution of these speeches in the three epics may be indicated as follows: Jupiter² 5, 8, 10; Juno 4, 3, 11; Venus

¹ In the *Achilleid*, speeches are given to supernatural agents as follows: Helios 4, Neptune 1, Chiron 1. ² Jh. V 647 and Pnn. X 366 ff. included.



7, 2, 3; Minerva 4, 1, 2; Apollo 2, 3, 1; Diana 0, 3, 0;
 Mars 2, 3, 1; Mercury 0, 0, 2; Iris 0, 1, 0; Neptune
 2, 0, 0; Bacchus 0, 4, 1; Pluto 0, 1, 0. As types of
 the inferior deities or speckles, one may cite
 Fama, Heate, Boreas, and Stella from Valerius
 Flaccus; Hercules, Virtus, Isemon, and
 Disiphone from Statius; Fides, Anna, Proteus,
 Cynodoce, and the god of the river Hebida
 from Silius Italicus. In the poems of Claudian,
 the last representative of the classical
 world, one of the most striking features
 is the prominent rôle given to the mythological
 figures, who deliver 40² (39 per cent.) of the 102
 speeches in the four departments considered.
 In 17 other instances personified rivers and

¹ Val. Flaccus I 505 ff., Sol to Jupiter, included here.

² The number assigned to each is as follows:
 Ceres 8; Jupiter 4; Diana, Cybele, Mars, Proserpina,



It has been noted above that the proportion of words spelled in the Greek is much less than in Homer, and that the later Roman epic shows a still greater decline.

localities speak, such as Tiberinus, Africa, Delos, and Aeona. The goddess Rome has 7 of these species. In this connection, the comment of Glover is worthy of note: "In the poetry of Claudian we find two noble conceptions; overlaid and veiled, it is true, in some measure by uninspired work, by rhetoric and adulation, yet noble still - the eternal grandeur of Rome and the beauty and sufficiency of the old religion."

In investigating the cause of the ^{in this} decrease ^{in usage and the meaning} in the percentage of speech in Vergil, as compared with Homer, Macdonald

and Photo 2 each; Venus, Minerva, and Lipton 1 each; Megalera 3; Justice 2; Phalamanthus, Lachia, Collecto, Bellona, Iona, Luora, Urania, Electra, a Naiad and Pelles, the giant, 1 each. Life and Letters in the Fourth Century, p. 206.



Naturally expect to find as a contributing factor the presence of *oratio obliqua*,
^{both to the Greek habit of thought and}
due to the influence of the historians,
by whom this mode of expression was
so generally used. An examination of
Vergil and the later epic, however, shows
that little of the difference can be attributed
to this sources. It is estimated that the
Aeneid contains not over 140 verses of
such material, which, if converted
into *oratio recta*, would increase the amount
of speech in the poem only about one and
one-half per cent. The longest of the passages
occurs in VIII 10-17, giving the substance
of the message sent by the Latins to Diomedes.
In VI 227-230 the result of this mission
is indicated by the few verses of indirect

¹ Cf. Stolz & Schmidt, *Latınische Grammatik*, 3. Aufl., p. 298.



discourse representing Diomedes' response, which, however, is given in full by Kinchen in A. 252 ff., when he appears before the assembled council. Among the other instances in which *oratio recta* might have been employed, are I 742-746, Jupiter's speech at the banquet in Lattage; II 278-281, Menelaos' speech to his companions after receiving the warning from Mercury; VII 388-391, Ametia's song to Baschea. An excellent opportunity for the introduction of a collective speech is offered in II 228-233, containing the sentiments of the Trojans in regard to Laocoon and the horse. Vergil's choice of the indirect form in giving the invitation to the contests in II 281-282 and 485-486, has been noted by Heineke¹. Worthy of

¹ *Op. cit.*, pp. 401-402.



mention in the case of the *metaspontion*
of *Cratichneumon*, *hanc ubi dicta debet*, after
the passage of *metaspontion* in III 465-470.

The later epic, with the exception of
Silius Italicus, is even less fruitful
in material for speech than *Virgil*.
Phaenias shows only a few examples,
such as the singing of *Panegyris* in
167-170, the advice of his followers in
VI 317-319, and their complaints in
VII 52-55. Opportunities for speech are
more frequently presented in the *Antioch*
with 75 odd verses of *metaspontion*. In
III 387-399, 13 verses are concerned with
the Argonauts' protest against the presence
of *Medea*, the cause of the many perils
to which they were exposed. The details
of *Hercules*'s encounter with the *Amazons*
are related indirectly in V 132-139. Again,



in VI 17-26, the poet might have reported the exact words of Peneus' message to Jason, warning him against the treachery of Creter. The *Metabid*, though much longer than the *Argonautica*, contains only about 65 verses of speech material. As typical examples of Statius' use of *oratio obliqua*, may be cited Apollo's song to the women (VI 360-364), the Argives' appeal to Adrastos (VI 924-928), and the messenger's announcement of the arrival of the evening (VII 227-231). The influence of Vergil is seen in the form of the invitation to the *discotheura* in VI 646-647. Only in the case of the boxing match (VI 729-730) is direct speech used in summoning the contestants. Here again the example of the *Geoid* (V 363-364) is followed. The best instance of *oratio obliqua* in the *Achilleid* occurs in I



475-481, ^{filling part} expressing the Greeks' desire
for the return of Achilles, a passage
concluded by the words, *hanc Graiae*
Castris itrant te aduntque Cohortes.
Though the poem of Silius Italicus is
but a versified history of the Punic
War, largely dependant upon the account
of Livy, it yields no great amount of
or this oblique; its 200 odd verses,
however, representing an ^(L.H.) increase over
the other Roman epics. In one essay
II 135-154, the indirect speech continues
for as many as 20 verses - the limit for
the Punic. A comparison of several passages
in Silius and Livy, noted by Lemaire,
shows the probable influence of the
historian in this connection; for
instance, each uses indirect discourse
in expressing the fear of the Romans at

the approach of Hannibal and their lack of confidence in Nero's ability to cope with the enemy (Lil. Ital. XV 516-521, 578-587; Livy XXVII 40, 44). Compare also the thoughts of Hannibal, and the words of the oracle as given by Silius (XV 607-610; XVII 1-7) and Livy (XXVI 47; XXIX 10, 11). On the other hand the poet, in IX 246-248, expresses in a few verses of oratio obliqua the main thought in the long oration of Hannibal which Livy states as direct speech in XXI 43. In like manner the form of an extract from the latter part of Marcellus' speech in Livy XXIV 38 is changed in Lil. Ital. XIV 297-299. Worthy of note is Silius' use of the verb of saying with oratio obliqua, either parenthetically, as in II 18, Clamant, and XI 510, instant, or as in

form of conclusion, as in XI 105, *telia*
iactantes; XVII 118, *iactant telia*, 182.
Hæc fortissimè dicta. The familiar expression
sub corde volutat introduces the sentiments
of the Roman youths in XII 556-557. The
scattered bits of indirect discourse
in Claudian aggregate about 55 verses,
including the various scenes reported
in *In Eutr.* II 463-473. For other
opportunities for speech in this insective
compare VI 307-309, 359-364, 365-369.

Material for monologue is found in
VI *Cons. Hon.* 148-151. Note the forms of
introduction and conclusion here:

ingentes pectore curas Volutat (VI 141-145);
Telia dum reman morosæ maxime (VI 152).

In all the epic poets, with the
exception of Lucan, there occurs at least
one instance of a change from indirect to direct speech,

as exemplified by the inquiries of Dido
in *ben. I* 750 ff., and the song of the Sali
in *VIII* 288 ff., where Virgil, after stating
the argument of the hymen, introduces
its exact words. As an illustration
from the later epic, may be cited *Merula*
's protest against the delay at Lemnos
in the *Argonautica II* 375 ff.:

invidiosa deos tantum maris aequor adortus
desertaque domos fraudatque tempore regi-
stra patrum. quid est ipse visus exortum
"o mihi quicumque tuis accessimus actus!"
Phoenis et Ceteris Aethyriisque pericula ponti
reddo" etc. "Cassiole:

Compare also Stat. *Th. VI* 386 ff., *XL* 71-72 ff.,
Lil. Ital. XII 605 ff. *Chalcid. P. I. T. 10* ff.,
within Jupiter's speech to the gods.

1 Cf. Forbiger's note on *V. 293*.



A more significant cause of the limitation of the speech in Virgil, or compared with Homer is the desire of the Roman ^{not only} poet to avoid ^{and thus that Virgil, by nothing to the advantage of the} the ^{reducing himself to a mere Roman in the exercise of the} superficialness ^{readers imagination} - a characteristic which things ^{as} describes: "Wenn die homerischen Dichter gemeinst bestrahlt sind, die Gese, die ihnen vor Augen steht, in all ihren veredelten Momenten festzuhalten und dem Hörer vor Augen zu stellen, somit wirken durch Echtheit der Wiedergabe, wobei die Phantasie des Hörers möglichst wenig überlassen bleibt, so erwartet Virgil vielmehr von jedem Einzelbestandteil der Erzählung eine gewisse Wirkung und lässt alles weg, was in sich Wirkung nicht erzielen kann. Dies
1. of things.
2. Op. cit., pp. 398-399.





Euryome in vv. 142-160, amplifying the words of Venus. Repetition¹ is avoided in IV 78-81, where a simple statement indicates that Iris delivers to Hercules the command which she had received from Jupiter. In IV 555-564, we first learn that Jupiter had given instructions to Mercury through the winds, imperium petris celerans Cyllenius ales advenit. In I 542-546, Jove, after his reply to Alecto, sends Castor to bear the king's

¹ Jove sends Minerva with a charge to Pallas in III 501-505. After verse 508, incipit petit ovis ovis, nothing further is heard of this mission, the real object of which, as stated in vv. 488-491, is to remove Minerva from the scene. Cf. Lemaire I, p. 243, note on v. 501.

response to the Argonauts: *tum Cetera
mittit, Qui perit haec sociis reformae
tyranni*. The message is delivered in
oratio recta in l. 553 ff. After messenger
scenes are entirely devoid of speech. In
the VII 186-187, it is stated that Jason
ordered Iris to bring Jason to the place
mentioned by Venus. She immediately
seeks the Argonauts (l. 188), and returns
to the heavens after performing her
task (ll. 396-398). Through the long series
of *oratio obliqua* in VII 544-548, it
appears that Jason had commanded
Echion to inform Aetes of his readiness
to meet the oracle-ported bulls. Perseus's
message to Jason in VI 17 ff., as noted
in another connection, is given in the
indirect form. Its deliverance is
prevented by the sudden appearance

of Mars bringing in the conflict. In I 91-7, Minerva and Jove accomplish their purpose without the aid of messenger.

Statius shows the same tendency to restrict the use of direct speech in such scenes, though once repetition of a command in oratio recta is allowed. In th. I 292-302, Jupiter sends Mercury to communicate to the shade of Laus the command to be delivered to Eteocles. In II 2 (circa... genus remest) and 7 (succedit Laus), we learn that Mercury discharged this duty and returned from the lower world, accompanied by the shade of the Helen, who, in vv. 116-119, urges Eteocles to hold the kingdom against his brother. Elsewhere

¹ Though Macon addresses Eteocles directly in th. 58 ff., Tydeus' words in II 699-703 are not repeated.



Stetius avoids a second speech. The message which Jupiter entrusts to Mercury in VII 6-35, is not delivered to him in the direct form. In verse 81, we find the simple statement, Ille report con-sul a patris. In IX 78 ff., Jove, determined to destroy the Thebans when overcome with sleep, makes use of the services of Iris: Arbitus accingit solitis iubet Irim et omne Mandata ferre (VV. 81-82). The messenger's speech to Locrinus is given directly in VV. 126-131. Again, in XII 683-686, Mercury might have spoken in the direct form in announcing Theseus' ultimatum as expressed in V. 598. There is no indication of the deliverance of the messengers of Penthospora (IX 891 ff.) and Amphion (IX 949 ff.), the latter case affording an opportunity for speech.

An investigation of the messenger scenes in *Silius Italicus* discloses an exceptional instance of a double repetition, which Statius carefully avoided in the mission of the shade of Furius to Eteocles. In VI 30-38, Juno sends the nymph Anna to revive the spirits of Hamlet and to urge him to hasten into Apulia. In vr. 211-224, she addresses the Carthaginian leader, who, in turn, repeats to his soldiers the essential part of the message (vr. 233-241). Other messenger scenes in the *Punica* are much rarer.

¹The *Punica* contains an interesting case of a command carried out by means of an inscription. In IX 138-139, Scipio, in addressing his son, urges that the



So from III 168-169, Cyllenius... portabat
in sua parentis, we learn that Jupiter
had dispatched Mercury. In VI 172-184,
the messenger speaks ^{in the direct form} to Hannibal
^{in the direct form} that his courage
Jupiter's message to Minerva, given
in II 423-428, is imitated by I 411,

impetuous Vano be prevented from joining
battle with Hannibal. In verse 175, the
dying Solimus writes in blood upon his
shield the words, Fuge Proelia Vano.
This message is borne to the leaders in
V 261; pandunt... arma retantia pugnam.

Several other instances of inscriptions
are found in the Roman epic. A second
example occurs in Sil. Ital. IX 482,
Hastibus his Epulum Gradivo Scipio Victor.
With this compare Virg. III 288, hinc est

Quae postquam accepit subitane Victoria
vixit. In book IX, lines 291-292 state
that Lentulus bore to Rome the commands
which he had received from Paulus in
vv. 283-282. In IX 551-556, Juv. sent
by Jupiter, calls Mars from the field
of battle, though direct speech is used
in neither case. We know that the command

De Danais Victoribus arma. In the
Pharsalia II 343-344, Marcia sharing
the right to have the words, Catois
Marcia, inscribed upon her tomb; Cordus,
in VIII 283, writes upon a stone the
epitaph of Pompey: Hic situs est Magnus.
In Claudian, B. Goth. 645-647,
appear three verses to be placed
upon the monument celebrating the
victories of Stilicho and Marcian.

was delineated from V. 553, The reticent
luctatus abis Gradivus. Opportunities
for speech are offered again in XL 204-
209, where we are told that Hannibal's
summons to Decius is treated with
contempt. In this connection may be
noted the limitation of direct speech
in those scenes in the Punica description
of political ambassadors. Exceptional
is Sappentius's appeal to Rome in book
I. In vv. 634-671 the ambassador
Decius, carrying out the instructions
given in oratio recta in vv. 568-573,
pleads before the Roman Senate. With
this mission contrast that of Boetius in
book III. Verses 6-13 state that he was
sent to consult the oracle of Jupiter
Hamon. Of the result of this journey
one is first informed through the



envoy's speech to Hannibal in vv. 650-712, within which the response of the oracle is reported. Often such scenes are without direct speech. In I 691-694, the Romans send ambassadors to Hannibal, who, in II 11-14, sends them demands - all expressed through oratio obliqua. In IV 808, his aide dictis, Hannibal is informed of the Carthaginians' decision (vv. 804-805) in regard to the fate of his son. In VI 648 the Capuans, following the advice of Pacuvius, join in oratio obliqua in vv. 54-63, dispatch envoy - to Rome. Virius delivers the message in vv. 6-69, tota profudit Consilia et tumida incendit vocibus aures. One learns in vv. 120-121 and 129-130 that the reply of the Roman senate was communicated



to the Capuans. In the indirect form
are given the Carthaginian message
to Hannibal in XII 156-157, and the
speech of the ambassador in VI 172-181.

In only one of the three messenger
scenes in Claudian's mythological
epics is direct speech employed.

Pluto summons Mercury in P. P. I 76-77,
Iunc Mæia genitum ... Imperat æscia.
Cyllenius adstitit ales. In the direct
form (VI 93-116), he gives the command

Note the manner in which the poet here
avoids a long passage of oratio obliqua,
Pluto addressing Jupiter as if he were
present:

Redde Iovi: Tantumne tibi, æquissime pater,

In me iuris erit? sic nobis vox a vires
Cum Cælo fortuna tulit?

(over)



which the messenger makes known to Jupiter,
as stated in V. 118, Cunctis mandata Patris. From
W. 278-279, *Quaque viciis Pluto superis molitur*
ad auras Germani temerata, sine cognomine that
Mercury returns with a reply. In R. P. III 166
and G. J. 42 ff. Iris, in summoning the gods, appears
as Jupiter's messenger. These scenes are without speech.

For other messengers in this form, cf. Vergil
XI 177-181; Lucan VIII 215-238; IX 47-97;
Val. Flaccus II 601-607; Stat. Th. IX 491-507. The
two forms are combined in Sil. Ital. IX 478-479:

dic, Pallens mitiget iras Horat.

Ne speat fixas Parca manu vertere leges;
Dic etiam: ni desistas, - nam vivas et aether
Flammiferas novi mentis - Nec colligis iras,
Caecida praecellant quantum horrida fulmina, Noxae.

It is worthy of note that in Vergil and
the later epic, Iris serves Jupiter in six



A further element affecting the shrinkage in the amount of speech in Vergil as compared with Homer are the tendency, noted by Heine, to confine the speech-scenes within narrower bounds, that is to restrict the length of the dialogue, and to limit the number of speakers appearing in a given scene. The consequence of the latter epic in this respect is still more noticeable.

of all blame (VI 143-150; XI 617-623; X 620-624; X 795-803; XII 333-337). No example of this type of speech is found in either *Ilia* or *Odyssey*.

The tendency which Vergil² shows to restrict the use of dialogue is even more noticeable in the later epic. In regard to Lucan, Börsch has recorded the fact that in only two instances is simple address and reply excluded, and only once so is many as three speakers appear in a given scene. Like restrictions are placed upon the use

¹ Hannibal's address to Syphacius in V 594ff. is not a clear case.

² Cf. Heine, *Op. cit.*, pp. 397-398. To the two instances of Vergil's use of the dialogue of more than three speakers, cited at this place, add the conversation between Jupiter and Juno in X 607ff. ³ I.C.



of coupled dialogues, as may be seen
from VIII 72 ff., where Pompey, after speaking
with Cornelia, replies to the requests of
the ~~Philippians~~
^{Part husband of Claudia here}

In the *Lyranastica* dialogue plays an
more important part. In four instances
the first speaker replies (II 145 ff., 436 ff.;
II 282 ff., 471 ff.). This limit is exceeded,
however, in only three other cases. In I 376 ff.
Aletia twice answers the questions of
Jason, adding a third speech in v. 376 ff.
Medea and Venus together are given four
speeches in VII 212 ff. In the long scene
in which Jason and Medea figure in
book VII, a dialogue of five speeches begins
with v. 477. Only occasionally are more
than two speakers grouped. In I 211 ff.,
after the prophecies of the Augurs Neptunia
and Odruus, Jason encourages his companions,



and in III 617 ff., Jason challenges, and
 Pelamias speaks in the council of the
 Argonauts. Jupiter silences the dispute
 between Mars and Minerva in IV 24 ff.

In no else in Statius is the dialogue
 carried to the extent of six speeches as
 in the scene between Seneca and Seneca
 in Seneca I 221-409. The Heroides and
Uchillia show some instances in which
 the first speaker replies (Ph. I 214 ff., 557
 ff.; II 393 ff.; III 602 ff.; IV 423 ff.; Uch. I 775 ff.;
 II 32 ff.). As many as four speeches are
 found only in the scenes between Uchillia
 and Seneca (Ph. IV 514 ff.), Uchillia and
Pyrrhus (Ph. I 20 ff.), Antigone and Phobos
 (Ph. VII 241 ff.), and Antigone and Lygia (Ph.
XI 366 ff.). Statius resembles the largest
 number of speakers in Ph. VI 242 ff.: after
 Ceyx's announcement of Polyneices' death,

there follow four short speeches, aggregating about five verses, in which various members of the king's retinue advise that he scorn the challenge. The Chorus taunts the king for his hesitation, and the scene closes with an animated reply from Eteocles. Again, in the scene descriptive of the Argives' protest against Lysimachus' threat upon the life of Polydorus in Th. II 660 ff., first Tydeus speaks, then Adrastus and Amphiclus together, then Tydeus again, and finally Lysimachus. Adrastus, Tydeus, and Polydorus appear in speeches in Ch. I 438 ff.; II 152 ff.; III 348 ff. With these instances compare Th. II 816 ff., where

¹ Here Adrastus is given a second speech after the replies of Tydeus and Polydorus.



Cepheus replies to the remonstrances of Tydeus and Hippomedon. In the *Ichilliad* I 486 ff. Proteus speaks with Calchas and Diomedes with Ulysses. In the matter of coupled dialogues, *Iticus* usage is confined within even narrower limits than that of Vergil. In *H.* II 669 ff. Ulysses responds to Leon, who speaks again after Antigonis' plea for mercy. In *Ich.* I 212 ff. Ulysses, after answering Diomedes, converses with Lycomedes; in II 32 ff. Ulysses and Achilles are given a dialogue of three speeches, after which the latter replies to the request of Diomedes.

With the exception of the scene between Menus and Perseus (II 102 ff.), in which the outcries of Ripheus' son (II 286 ff., 416 ff.) serve to break up the long narrative of the old armor-bearer, the dialogue in



Silius Italicus is limited to three speakers, of which type there are nine instances in the poem (III 69 ff.; VII 426 ff.; VIII 81 ff.; IX 111 ff.¹; XIII 450 ff., 497 ff., 781 ff., 833 ff.; XVII 344 ff.). In the *Punica*, as in the *basileus*, the meetings of councils afford favorable opportunities for the introduction of several speakers. So in IX 527 ff. *Minerva*, *Juno*, and *Jupiter* discuss the fate of Hannibal, and in XI 73-109, *Torquatus*, *Fabius*, and *Marcellus* express their views in regard to *Caepus's* demand. Again, in XI 502 ff., *Mago*, *Hannibal*, and representatives of the *Barcine* faction speak in the *Carthaginian* senate. In other

- ¹ Here *Seturus* speaks twice before *Polimen's* reply.
² By giving *Scipio's* question in the indirect form in I 832, *Silius* avoids a dialogue of five speakers.

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situations, these speeches are grouped not twice
^{but once} of the prophetic scene in I 100 ff., in which
Hamilcar Hannibal and the priestess
figure, and Scipio's conference with the
shades of his father and uncle in XIII
654 ff. ²

^{three} ~~and~~ In the ^{very} limitation of ^{the} dialogue, Claudian
shows a near approach to the practice
of Lucan, allowing the first speaker to
reply in but four instances (B. Gild. 230 ff.;
In Ruf. II 206 ff.; In cons. Hon. 214 ff.; Pr. et al.
(26 ff.)), ^{but} ^{only} twice ^{or} more than two speakers
appear in a given scene; in B. Gild. 28 ff. ^{proper}
Jupiter responds to the complaints of Rome

¹ In book XIII, the speeches of Antonia (104-25 ff., 487
ff.) and the Sibyl (vv. 222 ff., 257 ff.) have not been
considered parts of the speech-scenes at these places.
² Here Scipio is given a second speech.



and Africa, and in *Cons. Ital.* II 23 ff. Spain,
Gaul, Brittany, Africa, and Aenustria implor
Rome to urge that Stilicho accept the
consulship.

That this restriction of the dialogue
is conscious in the later epic, as in
Virgil¹, is clearly shown by the employment
of various means to confine the speech-
pieces within certain limits. Interruption
of the dialogue is sometimes allowed,
as in the *Argonautica* V 670 ff., where
Jupiter prevents a continuation of the
controversy between Mars and Juno; or
in the *Aeneid* III 668 ff. where the state
of the crowd and the intervention
of Aeneas bring to an end the discussion
between Capaneus and Amphion and Agamemnon.

¹ Cf. Heineke, *op. cit.*, p. 398



in Th. II 117 ff. ^(*) *Thucydides* four times anticipates
short to speak for the third time in the
dialogue with *Agis*. In books XIII of the
Punica, the shades of *Porcupia* (V. 648),
Hamilear (V. 750-751), and *Alexander* (V. 776)
depart immediately after replying to *Agis*.

A further indication of the desire to
reduce the length of speech-scenes
appears in the form in which questions
are often given. Through the use of
oratio obliqua, Pompey's conference
with the pilot is limited to simple
address and reply in the *Pharsalia*
VII 167 ff.; an avoidance of direct speech
in inquiring the object of one's mission²
may be seen in the following instances:

¹ Cf. Simon's Conference with the Trojans in *bu. II* 69 ff.

² Cf. *Heinze*, of cit. p. 401.

Ed. ~~Text~~: 540-545, rogitant... quid auri
... ~~...~~ Th. II 380-381, Causas
... ~~...~~ rogatus Ed. ~~Text~~, XII
544-545, Exponat Causas victor fortis
benignus ut paret. In the Persica VII 27
ff. and VIII 71 ff., opportunities are offered
for increasing the number of speeches
in the dialogues between Cilnius and
Hannibal, and Cressus and Luna,
respectively. Again, in the scene in the
lower world (XIII), Scipio's questions
are given in the indirect form in VI.
782 ff., 798, and 831-832.

In other situations, also, we frequently
find a simple statement or a few
verses of oratio obliqua introduced instead
of a direct speech. In the Pharsalia II 318
ff., Pompey replies to his followers, the
substance of whose speech is given in



The preceding scenes, in II 120 ff., the
dialogue between Cr. and Lex. Imperius
is followed by the statement: sed Cato
landatum utriusque confessoris in am. v. 166.
In the *Leysantilla* II 557 ff., the poet
avoids more than a address and reply
in Laomedon's conversation with the other,
again in II 570 ff., opportunity is offered
for lengthening the scene between Jason
and Medea. In the *Heliod* II 176-200,
Adriatus's reply to the appeals of Lydeus
and Polynices might have been given
in the direct form. Note the restriction
in the scene between the two and the other
in the *Punica* I 372 ff., where only one
of the three opportunities for speech is
taken advantage of by the poet. A like
brevis appears in Claudian's account
of Belton's interview with Persipulus



in *Eu. Entrop.* II 189 ff.

It has been seen above that the largest number of speakers are often grouped in the meetings of senates or councils; but even here there occasionally occurs a noteworthy limitation of direct speech. So in the Argonauts' discussion (*Val. Flaccus* III 613-714) as to whether or not Hercules should be left on the shores of Mysia; ^{for} only three of the speakers are given in the direct form, though four other opportunities for speech are offered at vv. 614, 629, 640, and 691. The scenes descriptive of the assemblies of the Colchians (*Val. Flaccus* V 261 ff.) and of the Argives (*Stat. Th.* II 363 ff.; VIII 275 ff.) are without *oratio recta*. Of the gods contending before Jupiter as to the fate of Phobus and Deimos (*Stat. Th.* I 883 ff.), only Bacchus is assigned a direct



Passing on to the question of points technique in which the Roman epic
affords a contrast to the Greek, one point standing out prominently is the use
of the parenthetical verb and phrase.

The Roman epic affords a striking contrast
to the Greek in the use of the parenthetical
verb and phrase, through the presence
of which the speech becomes less formal
and more colloquial in tone. In
addition to the simple verb, other phrases
were introduced, until, finally, narrative
entirely foreign in purpose to the verb
of saying was inserted within the body

by Kričala (l. c.), who includes the begin-
ning of lines narrative at II 3, as well
as the speeches within speeches, with
the exception of VI 620. Kričala cites
V 166, 615-616; VII 166; X 737, 738-741. The
following are roughly classified: III 560; IV 333,
573?; VIII 185. In the above figures for Vergil,
IV 651-662 has been considered one speech;
also VI 562-632 and 756-859.



of the speech. The first extension is
seen in the ^{presence} of a noun subject ^{with the verb.}
as in Vergil VI 259, *Conclamant rates*; Valerius
Flaccus V 293, *Pallas int.* Statius, R. VII 28,
Occupat crumifolens; ^{Pub.} *Silvius Italicus XIII 785-786,*
inquit docta comes Divise. Additional
phrases appear in Val. Flaccus III 259, *attento*
Conclamant co squine Tiphys; Stat., R. IX
663-664, *Confusa vicinū Vixi exort,* R 268,
Lortatur clara iam voce recordor;
(*Sil. Ital. XIV 135, Clamet, cunctantis urgens*
subone ceteros.) The parenthetical ex-
pression is still further lengthened in
Vergil VI 223, *suscipit huc linae; atque*
ordine singula pandit, XII 425-426, *Tiphys*
Conclamet primusque animos accendit
in hostem; (Val. Flaccus IV 757, *fatur, et*
ostentans prolem Iovis,) VII 546, *dixit*
spergite addidit clas; (Stat., R. V 565-566,

clamet Et treba fraxinea Capaneus subit
obruis;) (Sil. Ital. VII 301, inquit periturgue
murus ad tela fertat.) To be noted here
are the two cases in Vergil in which
the conclusion of a division of the speech
is indicated before the speaker continues;
viz., VI 628-629. Haec ubi dicta dedit
Phoebe longaeuam sacrorum, "Sed iam ego, ;
854, Sic Peter Cecchini, atque haec
mutantibus addit."

In one instance, Vergil breaks into the
speech twice with different parts of the
parenthetic expression: cf. XI 459-460;
"immo" and "o cives" arrests tempore turbae,
"Cogite concilium."

Vilius Italicus, following the Vergilian
precedent, separates the noun and verb in

cf. Withof's punctuation of Sil. Ital. XIII 850.



IX 184, "Non verborum", inquit, "stimulantum",
Prenus, "egētis". This tendency is more
noticeable in the parenthetical, from which
the following types may be cited:

II 574, "nos" aut "ad Septimici" Tiryntinus "ostia portu

III 377-378, "Dicam" aut "ac punitus causas labengue docto"

Mopem, et extra tuum "non si mortalia membra

IV 327-328, "salve vera Iovis, vera o Iovis" undique "probi"
ingeminant, "o magnanimis membra munda pulchris

Note the presence of a second verb with an
adverbial phrase in VII 257-259:

"quin hoc" aut "andi

atque attolle genas" lacrimisque haec inquit obortis:

"Cum levis aetheris ad te modo laberem auris

The parenthetical use of a word grammatically
connected with an expression outside the
speech, may be seen in the Aeneid V 166-167:

"quo discursus abis?" iterum "pete saxa, Minos!"

Cum clamore Gyas rescebat:

Cf. also VII 120-121. Here again Valerius Flaccus shows a more varied usage. Compare

IV 674-675:

"segra, o quicumque leonem"

lesonides "cieth" alter ait,

V 541-543,

Contra inscium astus

"ergo nec hic nostris daret leonem actus"
excipit lesonides "et cum nihil aequare parvis"

VI 28-29,

Mars saevus ab altis

"hostis is" exclamant equis "apite ite, propinquat,"

The connective *que* is placed within the speech in

IV 473-474, *sentulit hic geminas Phineas ad sidera puer*

"te" *que* ait "inimici, *que* nunc pueris innotuit"

^{note}
144 The use of the pure parenthesis as a means of enabling the reader to better understand the words or state of mind of the speaker, represents a still further extension

Cf. IV 387, and Ovid, *Met.* I 456, 734, 752, 756;
II 33, 642; III 644; IV 337; V 195, 290 - *et nepe*.



...well known...
feature of the speech in the Roman epic should be mentioned, the
of interpolated narrative as what may be termed stage-directions, the speech
in this way joining together both in naturalness and effectiveness, this practice
is especially apparent as shown the undoubted influence of the
of the practice of inserting narrative within
the speech. The Aeneid affords an illustration
of such a parenthesis in XII 206-207, in
Latinus' address to Aeneas:

ut sceptrum hoc" (dextra sceptrum namque gerit)
"numquam fronde levi fundet virgulta recubans,
Of the later epic, Statius and Silvanus follow
follow Virgil's examples. Compare
Th. III 7-9, "Under morse?" (nam prona ratis facilius ac totum
Lydia, nec numero virtutem animamque repositi)
"Num regio diversa vias?"

Pun. XIII 149-151, "Claudius huc", inquit - praestabat Claudius
Bellandi et merita mille inter proelia fama -
"Huc" inquit, "solum, si qua est fiducia dextra,
Cf. also Pun. XIII 438-441; XVI 342-343.

As a noteworthy feature of the speech
in the Roman epic, suggestive of the drama,
should be mentioned the use of interpolated
narrative as what may be termed stage
of Roman literature, we find a number of such interpolated phrases in
many cases found as to their source. Cf. Th. III



(2) Only relative to the above usage of the term "parenthesis" as a name, serving the reader better to understand the author's style than the speaker. The term appears in illustration 7 and a few in III of the address to the Congress at Dayton, Pa. ^{III 438-441; IV 342-3}
of the St. H. III 7-9. ^{III 144-52} ^{III 438-441; IV 342-3} ^{III 438-441; IV 342-3}
There is a slight adaptation of the term, as in the

directions. Such phrases, are frequently employed to describe a gesture of the speaker, and in two of the following cases are introduced as pure parentheses: (2)

Ann. II 406-407, at *ramum hunc* ("apert ramum, p. ante latet")
"ad nose er".

IX 249-252, *cum talis animos invenum et tam certa talistis pectora*. (sic memorans ameros dextraque tenebat amborum et vultum lacrimis etque ora rigebat.)

"quae vobis,

St. H. II 900-901, *Hunc tamen, orta parvae, cinem* "dextraque secundum Praemit" *hunc tota capies pro corpore cinem*,

Sil. Ital. XI 316-318,

"accipe digna

Et Capua et nobis", iungit, "consulta". togaeque

Armatus amota nudat latus, "hoc ego bellum

note Cf. also XII 703-706.

There are the uses of such phrases, along with the sort of saying furnished
Cf. several instances cited above in the discussion of the parenthetical phrase in general.
Plaut. Et. hinc provincia Capanae subit obvia; Sil. Ital. VII 3



More often the narrative, with a sub-
of saying preceding in some instances, is
introduced after a pause in the speech.
This use of stage directions appears in
the *Aeneid* IV 657 ff., where Dido's action
is described before the concluding words
of her monologue:

*felix, ten nimium felix, si litora tantum
numquam Hadumiae tetigissent nostra Carinae.
Dixit et se infusa toro* "Moriamur inutiles,
In the *Asynartica* I 723-724, Pelican closes
his complaint with a threat against Jason's
parents after the words:

Such cases, in which no appreciable interval of
time elapses, have been considered one speech.
In the application of this rule, more latitude has
been allowed where the narrative describes action
which breaks into the speech, as in *Ast. Th.* III 77-83.



dixit et extemplo furis iraque minaci
terribilis

In VI 449-451, the latter part of Oedipus' speech to Jason is preceded by the following verses of narrative:

Titania iam quae
gramina Peneaeque sinu depomere vires
coeperat, his iterum compellit Iasona dictis:
In the *Heraklid* of Statius, an act of the
one lamenting is portrayed in VI 173, *Oterit*
Crines iteratque freando; and IX 73-74,
Sic ait, et maerens etiamnum lubrica toto
Ora viri tergit lacrimis dextraque reponit.
In IX 625-631, Oedipus' lament closes with
a cry of disappointment after his fruitless
search for the sword in the bodies of
his sons:

Solvite quaequo manus infestaque micula tandem
Dividite, et medicum nunc solum admittite patrum.

Idia dequestus paulatim incumperet iras
Mortis, et occulte telum, cui nata retaret,
Quaereret; res cuncta manu subtraxeret latus
Antegone. Fuit inde senex: "Ubi noxia tela?"
Item Furiae, num totum abiit in corpora ferrum?"

Cf. also *th.* VII 357-362; X 439-440; XII 92-93; *sch.* I 908.

From the speeches in the *Punica*, the following examples may be cited:

XI 532-536, *Testis hi stragis, quos signum illustra superis*
Mos leeva gestare viris. *Quem funditur ante*
tra admirantem praefulgens ardens auro;
Datque fidem verbis tantum parvo insignis auro.
Hinc iterum repetens: "Certat namq. sedibus"

XII 762 *Post haec, ostendens immensum, sic virgo propitius*

Occasionally in the *Latae* epic, *variatio*
is employed to denote a continuation of the
speaker's words, though addressed to a different person.

cf. Val. Maximus I 561-562, tunc oculos hupia reposita caecula mure

Herculeum Laodicea tuum genus atque ita fatetur:

Val. th. Po. 100

II 287, sic ferit et patrice coemptis pennis advolet comitatus
Sil. It. d. XI 542-544, letque ea dum memoret, transcursum
Hannibis vultus, quem placens gloria procerum
Ductoris studio iam dudum agitavit aeneas:

XI 361 Dum, pueri colla amplectens, sic puerum perstrinxit

The narrative is interwoven within
the speech not only to describe a gesture of
the speaker, but also to represent an act or
state of the person addressed. This type
occurs in Jason's lament over Idmon and
Lipypus in the Argonautica II 54ff.:
rectoremque tuum moerens rotas. Haec ubi patres,
solis virum flammis vidit labentibus ossa.
"quid tamen extremis iuven solamen in ore
perstat" ait. "causa huius haec non dividet amorem"
Ulysses' speech to Diomedes, in the Iliad.

cf. II 643-645 and Stat. Th. VIII 80-84, where there is
a change of address though not indicated as above.



I 785 ff., is twice broken into by war-shine
describing the effect of his words upon Achilleus:
Of. vv. 784-786, *aspicit intextum vigilique haec ante tridentem,
Cum pavent clivae demissaque lumine plectant,
atque itant*:

W. 802-807, *exisset stratis, si provida sigas
Deidamia dato cunctas hostata sorores
liquisset mensas ipsum complexa, sed haeret
respicens Ithacum coetumque novissimus exit.
ille quoque incepto puerum ex sermone mittit,
paucis tamen iurgans*:

Cf. also Th. III 76 ff. An instance closely resembling
that cited from the Achilleid (vv. 784-786) occurs in
the Penicea XI 348-353, within Paenius' office to his son:

an tristia videra

"*Et Decius non eruditum componere mentem?*"

*Idcirco commemorans, famae maioris amore
Flagrantem ut vidit juvenem sardungue timori:
"Nil ultra posco, refer in convivio grecum;*

Cf. also Penn. TK 165 ff.

A third type of the narrative as stage directions brings into the speech a new element as an occasion for the speaker to continue. Compare the Sibylla's address to Aeneas in Virgil VI 562 ff.:

(vv. 571-575),

toroque sinistra

intextans anguis rocat agmina saeva sororum.

(tum demum horribilus stidentis exsilio sacrae
panduntur fortae.) "Cernis, Cnestodia, quodis
vertibus sedent?"

In Statius, Th. VI 176 ff., the presence of the sorrowful Hypsipyle brings forth further complaints from Eurydice:

unum impellamus in ignem.

Talis vociferans alia de parte gementem

*Hypsipylem (neque enim illa comas nec pectora demit)
inquit longe, et socium indigna dolorem:
"Hoc saltem, o proceres, tu quoque O, cui pignora vestro*

Partus honor, prohibete, pueri.)

The *Heroid*, in *V* 129 ff., shows an instance of this use of the narrative, ^{stet} in a speech within a speech, where Polyxo takes advantage of the appearance of the fleet in the distance to strengthen her appeal to the Lemnian women:

Aequa tot in caedes animum promittit? "Agetur
Phrybia; adverso venturunt vela profundo:
Lemnia classis erit. Prospicit genices Polyxo
Fortunam atque iterat: "Superiora mentis ultra
Desumunt? ecce rates! leuæ horæ,
of who in II 167.

In book VI of the *Punica*, Marci's protest against the departure of *Republas*, related by *Mars*, is continued after verses 512-515:

*Hæc inter voces vinctis resoluta moveri
Paulatim et ripa coepit decedere puppis.
Iam vero infelix, mentem furcata dolore,
Exclamat, fessæ tandem ad litora pelmas:*

In the use of the parenthetic expression
Lucan and Claudian stand apart from
the other epic poets. In only two instances
(VI 762, inquit Nessela; IX 978, monstrata est) does
Lucan break into the speech with anything

In this regard, the Metamorphoses of Ovid disclose
a usage in many respects similar
to that observed in the epic. So extended
phrases are introduced within the speech
(cf. ^{met.} II 361; III 116-117; IV 638; VI 263; X 275-276),
or the verb of saying is separated from
its subject (cf. ^{met.} III 634-635; IV 767-768; V 178-
179, 195-198; X 276; XII 227-228; XIV 37-38).
Often the pure parenthesis is employed (cf. ^{met.} II
283; III 562; V 280, 282; VII 660; IX 17; XII
88), or narrative descriptive of a feature
of the speaker (cf. ^{met.} I 590, 650-651; VIII 575;
XI 693, 725-727, 753; XIII 132-133, 264, 458).



More than the simple verb, while Claudian admits the noun subject with the verb only in *N. P. II* 215, *Pallas ait*, *III* 154, *moviet Cybele* and *Pr. et Cl.* 127, *lux ait*. In one case, *N. P. III* 270, the participle *vociferans* is used parenthetically, though limiting a noun preceding the speech. The parenthesis and narrative descriptive of gesture are totally absent from the speeches of these two poets, a fact which, in the case of Lucan, bears out Heitland's criticism of the formal character of the speeches and their lack of spontaneity.

¹ *N. P. III* 295 ff. and 312 ff. have been considered separate speeches, the intervening narrative in both cases serving as a reply to Caesar's complaints. ² *l. c.*, p. LXX.

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That the Roman epic departed from the
Greek custom in allowing the speech to
begin and end within the verse, has been
noted by ¹Voisard and ²Elser, who
consider this practice an indication of
"a less sharply defined feeling as to the ob-
jectionableness of a sudden transition
from narrative". In this respect the later
epic shows even more freedom than Vergil,
for, with the exception of the *Argonautica*, where
the speech more frequently closes with the
verse, in every instance the percentage of

from the text of the *Thebaid* and *Achilleid* by
Kohlmann and Plotz have been restored, with
the exception of the lines following *Th. VIII* 786. *Th.*
IX 716, bracketed by Kohlmann, has been omitted.

¹ Beiträge zur Erklärung der Aeneis, pp. 265-274.
² Op. cit., pp. 8, 9, 10.

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speeches beginning and ending within the verse exceeds that in the Aeneid. A comparison of the usages of the various poets may be made from the following table.¹

	Number of Speeches	No. beginning within the verse	% beginning within the verse	No. ending within the verse	% ending within the verse
Vergil ²	331	82	25	81	24
Lucan	120	42	35	73	61
Valerius Flaccus	188	68	36	40	21
Statius	280	127	45	120	43
Silius Italicus	299	122	41	74	25
Claudius	102	39	38	30	29

¹ The same liberty is allowed in the use of speech within speech, though the two speeches of this type in Claudian begin with the verse. ² The statistics for the Aeneid differ slightly from those given

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speech. Note the absence of oratio recta from the *Punica* I 672 ff., where the Roman senate debates the question of war with Carthage.

What after ^{is further defined from the formality of the} ^{is seen in the professional manner} ^{of dialogue, narrative, &c. by having the speaker in the dialogue} allowing the speeches in the dialogue to be introduced without intervening narrative, the Roman epic shows a departure from the custom of the Greek epic. With the single exception of Lucan, all the poets of the later period offer one or more instances of this liberty, sanctioned by Vergil in the *Aeneid* II 719 ff., 726 ff.; Book IX 257 ff. The *Argonautica* yields four examples (III 577 ff.; IV 161 ff.; V 292 ff., 584 ff.), the *Thebaid* seven (I 465; IV

¹ In Th. III 546, *Quid furta lacrimas?* has been considered a part of Amphiarus' speech. *Quid furta lacrimas?*



536 ff.; IX 663 ff.; X 431 ff.; XI 258, 259, 260 ff.).
Silvius Italicus departs from the conventional
-al method but twice (XIII 185 ff., 174 ff.)
and Claudian only once (N. P. III 133 ff.).
It is worthy of note that in ten of the
seventeen instances cited, there occurs
within the speech such an expression
as *exposit* *brevis* (see IX 258), or
confusa *vicissim* *Virgo* *refert* (Stat. Th. IX
663-664). The simple verb *ait* is found
in Val. Flaccus IV 161 and Stat. Th. IV 536;
the words, *ille* *refert* *contra*, follow Polynius
brief reply in Stat. Th. I 465. Six of these
speeches begin within the verse (Stat. Th.
I 46 ff.; XI 258, 259, 260 ff.; see Stat. XIII 785 ff.;
Claudian, N. P. III 133 ff.).

These three speeches addressed to Eteocles
are not strictly dialogue.



Among the questions concerning the later
epic's use of the speech yet to be considered
is that of the monologue. And here Valerius
Flaccus¹ is especially deserving of study,
for, in the *Argonautica*, one finds monologues
assigned not only to Medea in books VII and
VIII, but also to various other characters,
such as Jason (I 150 ff.; IV 704 ff.), Pelias (I 712 ff.),
Heracles (IV 51 ff.), Hecate (VI 497 ff.), Juno (I 113 ff.; III
510 ff.), Neptune (I 642 ff.; IV 118 ff.), Jupiter (VI 624
ff.) and Minerva (VI 741 ff.) In this respect
Valerius affords a notable contrast
to Apollonius, who confines the monologue

instances (Aen. IX 803; Val. Flaccus IV 77; St.
Ital. IX 471, 551; Claudian, B. P. III 1, Jason 42),
while she appears as Juno's agent in but four
(Aen. IV 606, IX 2, IX 694 not included); Val. Flaccus VII 18; Stat. Th. IX 16).

¹ For Lucan's use of the monologue, v. Besone, l. c.



to Medea and Mene¹. In the form of introduction, the poet avoids the repetition of set phrases, as may be seen from the following instances: *quor talibus unum*
iniquitum solitorque non est Saturnia questus
(I 111-112); *Injunctis lauro tandemque silentia*
rumpit (III 539); *injunct ac tales convicit*
pectore questus (IV 117); *has imo reperiet*
pectore voces (VI 496); *talibus aegra murena*
nequiquam pectora curis (I 623); *medis*
sic fata dolore est (VII 8); *molli semet*
sic increpat ira (VII 127); *talie fater* (VII 197);
haec... jernit (VIII 9); *secum* (I 150; II 74);
inquit (I 43; II 51, 706); *sit* (I 213; II 331).

Following the custom of Virgil,² Valerius frequently allows the monologue to be addressed to an imaginary hearer rather

¹ Cf. Eldredge, *op. cit.*, p. 38.

² Cf. Heinze, *op. cit.*, p. 111.



them to the speaker's self. As in I 212 ff.,
Pelias to hearten and Jason; IV 51 ff., Hercules
to Phylas 118 ff. Neptune to Melis, Jupiter and
Cinyras, 204 ff. Jason to the sea; VI 481 ff.,
Phacela to Medea; VII 184 ff., Medea to Jason
(in part), 338 ff., Medea to hearten and Cinyras (in part);
VIII 10 ff., Medea to hearten.

The type of monologue which serves to
portray the state of mind of the speaker
in a definite situation is given a much
more important place in the *Logica*
than in the *Genet*.¹ Illustrative of this
class is the monologue of Pelias in I 212
ff., expressing his fear for the safety of
hearten, his disapproval of the motive
which led his son to enlist in the
cause of the argonauts, and his determination

¹ Cf. Krieger, op. cit. pp. 420-422.



to wreak vengeance upon the parents of
Jason. In III 510 ff. Juno, conceiving
that her efforts against Hercules have
been of no avail, resolves to join her
purposes at any cost. Each of these
monologues, while characterizing the
speaker, at the same time prepares the
way for some subsequent event, the
former for the death of Jason and
Alcides, the latter for the withdrawal
of Hercules from the land of Argonauts.
Again, the monologues of Neptune (IV 118 ff.)
and Jupiter (VI 224 ff.) show this double
purpose, though introduced more especially
to foretell the fate Antioneus, Erichonius
and Colchus, respectively. In the psychological
portrayal of Medea struggling against her
love for Jason and her desire to assist
him in the accomplishment of his task,



a brief analysis of the monologue given to Valerius in book 7 on the
night of the storm. I have found it in no 9-20

Valerius has used the monologue with
excellent effect, employing this means
to depict the various stages through which
her love passes before it attains the final
mastery over her will. ^{in this way} In the beginning of
book ~~the~~ she first confesses the cause
of her disquietude, for such sleepless
nights were unknown before the stranger's
arrival. Yet why, she asks, should her thoughts
be only of Jason. It was not for her sake
he came to Colchis; and even if he should
care for her, there is but little chance
that they will ever see each other again;
can Jason's honor bear its reviser? but

¹ Courtenay (op. cit., pp. 24-25), in his discussion of
Valerius' treatment of the passion of love is com-
pared with that of Apollonius and Sappho, refers
to several of the monologues to be examined here.



When Haemonias grandis pater ibit ad
curas? (VI. 16-17). Through the reference to the
good fortune of those allowed to follow
such a leader, she intimates her desire
to return with Jason, only to close with
a half-hearted wish that he depart from
her sight: *sed sic quaque cessat abito*.
Jason's spirited reply (VI. 89-100) in accepting
the conditions imposed by the treacherous
latter serves to deepen the love already
begun and to increase the anxiety of
Medea, until finally (VI. 128 ff.) she
reproaches herself for all that she
suffers on account of one who, perchance,
will forget even her name. Why should
it make a difference to her whether
he perish or not - a reason for her
interest appearing in the very words with
which the question is concluded: *et*



tantum turbetur Græcia lectu? His self-
reproach and feigned indifference is
followed immediately by the wish that
his fate had been placed in the hands
of others, and that he had never come
to Colchis. She next seeks to justify
her commingled feelings of pity and love
for Jason through the mention of his
relationship to Phrixos, the concern of her
sister Chelerope, and the circumstances
under which he entered upon the voyage,
in the end wishing that he may return
to Greece, whether victorious or not, un-
mindful of the prayers which she has
offered in his behalf, and bearing no
ill will toward her father. The arrival
of Jason in Colchis has its effect upon
the heart of Medea even before the goddess
appears to view. In verses 198-209 she has

longer protests against her love for Jacob;
now the thought of his death is uppermost
in her mind. In the opening words of her
monologue, Medea suggests the means of
escape which she herself is to offer
later: would that his mother or wife, if
able, there be such a one, might come
to his rescue with heroic aid!
For what can she, a maiden, do but weep
for his misfortune, & grieve too vigorously
in her lone labours? If the
incapacity to render assistance were not
hardship enough, she, as her sister's
companion, must even witness his death.
How can she bear to leave Jacob where
he too, unmoved by his fate, when she
is so deeply concerned? For no place
is in the thought that she can leave
his last remains, though unable to

prevent his death. But when comes in the
disguise of life, and with shrill
voice, pleads the cause of youth. Helen
is unable to resist the entreaties of the
goddess for love is the stronger finally
winning in the conflict with her loyalty
to her father. She enters the innermost
chamber with the determination to
bring forth the magic drugs; the sense
of shame comes over her and, thinking
of death as a ready means of escape,
she hesitates once more before the
final surrender: "tunc regreus" not "quiescentem"
aut patiens judicium. Cum tunc et
mors scelerisque precissima - tantum effugis!"
(v. 55-555). She delays going to the fatal
drugs, but soon the desire of life triumphs.
How can she lie upon the very threshold
of life and give up all the joys of youth



and the companionship of a brother not yet grown to manhood? Then too, she could not be so cruel as to forsake Jason, who has placed his trust in her alone. Again the consciousness of guilt returns, and she attempts to justify her course of action: her father should have exposed Jason to the fury of the fire-breathing bulls at the very outset ere her heart was touched with compassion for him; she cannot do otherwise than yield to the persuasions of one so experienced and powerful as Creon.

(V. 341-349) *teuton cara tuas, Creon iusticia, vocas,
te deconte regnor, tua me grandaeva fatigant
consilia et quomitis cedo quino.* "1

3.
Of V. 331-334 and 338 ff. be considered together, we have here the one instance of the



In *Station*, the monologue is less
freely used, the *Hebeid* and *Achilleid*
together offering but eight clear cases, distributed
among the following characters: *Eteocles* (Th.
II 6 ff.), *Pollos* (Th. VI 322 ff.), *Diana* (Th. IX 213 ff.),
Pietas (Th. XI 465-470, +71), *Argis* (Th. XII 209 ff.),
Phobos (Hel. I 31 ff.), and *Achilles* (Hel. I 624 ff.). In
introducing the monologues, *Station* follows
the parenthetical use of a simple verb, such
as *int.* (Th. XI 465, +71; XII 209; Hel. I 31) or
claus. (Th. III 6) or *inquit* (Th. IX 213). The phrase
recum is employed in Th. II 316 and Hel.
I 624. In regard to form, the monologues of
Diana and *Argis* appear as illustrations
of the type addressed to an imaginary hearer.

Entscheidungsmonolog occurring in the *Legenartica*.
In the above analysis, the various
notes of *Legenartica* have proved helpful.



Statius furnishes a single example of the
Entscheidungsroman in *U. Th.* 372 ff.:
Apollon, uncertain as to whether he should
favor Admetos or Kripharion in the
chariot race in which they are about
to engage, finally determines to cast
his influence on the side of the latter,
where so few joys await in the short
time that he is to live:

Time secum: "Quinam iste ans, fidissima Phoebe
Nominis, commisit deus in discrimina reges?
Ambo pui carique subo; neque enim ipse priorem
dicere. Pelicis hic cum famularum in arvis
(Pie Iovia imperia et signa volvere sorores),
Iura debet famulo nec tunc sentire minorem
launa; at hic tripodum comas et pueri illius
Aethrae. Potior meritis tamen illi, sed huius
Extrema iam fila colas; huius ordo senectae
Admeto nemineque mori; tibi nulla superant



Gandia, nam thebae in pectus tenebrosa vorago.
Scis viros, et nostrae fidem occidere videres".
The soliloquies of Eteocles (th. III 6 ff.) and Hecuba
(Ach. I 30 ff.) may be cited as representatives
of Statius' use of the monologue for the purpose
of characterization. In the former of the poet
pictures the forebodings of the Theban king
suffering the torments of a guilty conscience
in the latter, the feelings of Hecuba at the
approach of the Trojan fleet - her solicitude
for Achilles and her determination to
appeal to Neptune for aid. A parallel to
Salvius Flaccus' usage in the *Agamemnon*
IV 118 ff. is afforded by Statius in the
monologue of Sicanus (th. IX 105 ff.) serving to prepare
for the approaching death of Penthosopos.

Of the fifteen monologues in the *Poem*

¹ Such cases as IV 600 ff.; IX 375 ff., 481 ff., in



of *Silvius Italicus*, seven are allotted to
Kleist as follows: VII 147 ff.; IX 421-
422; XII 497 ff.; XVII 221 ff., 260 ff., 508
ff., 606 ff. Other speakers include Jupiter
(VI 600 ff.), Solimanus (IX 169 ff.), Vano (IX 640 ff.),
Apollo (XII 407 ff.), Hadrianus (XV 155 ff.),
the prince of Italy (XV 523 ff.), Ceto (XV 731 ff.),
the soldiers of Scipio (XVII 127 ff.). In the
forms of introduction, the phrase *secum* often
appears, as in VII 146, *ita secum immurmurat*;
XV 522, *his super infandis sic secum*; XVII
224, *haec secum infandis, 606, cum*
secum Paenus. Note the combination of
favorite phrases in XII 426, *sic ipse*
secum curaque ita corde placet. The

which the speaker may here intended that
his words should be heard by others present,
have not been considered in this connection.



simple verb, infinitive, is used in II 600;
IX 171, 646; XV 508, 731; XVII 559. The
introductory form is omitted in XII 407 and
XIII 127. Instances of the type of monologue
tending in form toward the half-dialogue
are offered by *Silvia Italica* in VI 600ff.;
IX 168 ff.; XII 407 ff.; XVII 200 ff., 606 ff.
The nearest approach to the *Entschuldigungs-*
monolog is seen in XII 487 ff., where
Hannibal, hesitating whether or not to
withdraw from Capua, finally reaches
the decision to march on Rome. The
type of monologue which characterizes
the speaker in a definite situation, figures
prominently in the *Pericles*. The following
instances may be cited by way of
illustration. In III 147 ff., Hannibal, discouraged

¹ Cf. Heineke, *op. cit.*, p. 422.



and irritated by his lack of success in
the contest with Fabius. Wonder if his
former victories would have been won,
had he been opposed by the Roman leader.
In II 646 ff. Verrus' realization of the
futility of his flight leads him to think
of suicide as preferable to returning
to Rome in disgrace. In III 221 ff. V
Hannibal, indignant that he should
have departed from Italy without
having captured Rome, resolves to return
at once and accomplish his purpose;
again, in verses 554-565, the poet portrays
Hannibal's despair at the opposition of
the gods and his sense of responsibility
for the miseries resulting from the war;
finally, in verses 606-615, the words of
the boastful Carthaginian leader reveal
a spirit deficient of the gods and uncrushed.



by defeat.

From the four departments of Chaucer, seven monologues have been gathered. Of this number, three occur in the mythological epics (*R. P. III* 313 ff., 407 ff. (*Ceres*); *Epian.* 98 ff. (*Pallas*)), three in the invectives (*In Ruf.* II 11 ff. (*Rufinus*), 88 ff. (*Citizens of Constantinople*); *In Entrop.* I 373-374 (*Rome*)), one in the panegyrics (*VI Cons. Hon.* 274 ff. (*Alaric*)). The forms of introduction include the phrase, *hec estiam secum* (*In Ruf.* II 11), and the verbs, *propater* (*R. P. III* 406), *father* (*VI Cons. Hon.* 273), and *inquit* (*Epian.* 98), *In R. P. III* 313 ff., *In Ruf.* II 88 ff., and *In Entrop.* I 373-374, no introductory form is employed. For the type of monologue addressed to an imaginary hearer, compare *R. P. III* 407 ff.; *In Ruf.* II 88 ff. (in part); *VI Cons. Hon.* 274 ff. (in part). An examination of this class



of speeches with reference to their content discloses no case of the Eutacheidenism-monolog. An excellent example of the monologue used for the purpose of characterization is offered by Claudian in VI Cons. Hon. 274ff., expressing Valerian's despair in the midst of the misfortunes which have come upon him; the monologues of Ceres (R. P. III 513 ff.) and Rufinus (In Ruf. II "ff.") has served a second purpose in motivating the action, the one preparing for the goddess's search for Proserpina, the other for renewed invasions by the barbarian forces.

The lament for the dead, though not really monologue¹, is to be considered in a discussion of this phase of the later epic speech. The Pharsalia provides

¹ Cf. Heinze, *op. cit.*, p. 421.



an instance worthy of mention in
Cornelia's lamentations (IX 55 ff.), provoked
by the sight of the flames arising from
the funeral pile of Pompey! In Valerius
Flaccus, Jason (III 280 ff.) and Cleo
(III 310 ff.) mourn over the body of
Cyricus, and Jason again in V
37 ff. over Adon and Siphys! In
Statius the lament naturally appears
with more frequency: the Thracia
yielding as many as nine examples,
scattered through the various books
as follows: III 151 ff. (Ode); V 608 ff.
(Phrygius); VI 138 ff. (Eurydice); IX
49 ff. (Polydora), 376 ff. (Sennia);
X 283 ff. (the mother of Menecles); XI

¹ Cf. the words of Cornelia (VIII 658 ff.) uttered
just before the death of Pompey.



605 ff. (Oedipus); XII 72 ff. (Bacchus), 322 ff. (Dionysus). In these laments in the *Phaenomena* we find certain similarities in the modes of thought of the different speakers, though there occurs but little repetition of phrase; so the one lamenting gives over the change in the condition or appearance of the loved one (III 154-156; IV 612-615; IV 381-384; XII 322-324), or refers to the wounds of the dead (VII 153; IX 69-70; X 813-814; XI 624; XII 340), or places the responsibility upon the gods or others, who in some instances are immediately personated.

¹ The complaints of Lycurgus (VI 187 ff.) and the injuries (VIII 174 ff.) should also be noted here, though differing either in content or situation from the laments cited above.



124
The collective speech, representing the words of several ^{the same} speakers, is seldom made use of by Virgil.

Of the type of speech which represents the words of more than one speaker, only four instances are found in Virgil. The warning of the Trojan sentries is expressed in III 15 + ff. and the lament of the Trojan women in II 615-616. VIII 293 ff. is devoted to the priests' song to Hercules, and XI 483 ff. to the prayer of the Latin matrons. In the later epic the collective speech occurs more frequently. Nine cases appear in *Aeneid* (I 248 ff.; II 45 ff., 68 ff.; III 307 ff.; IV 399-400; V 261 ff., 682 ff.; VIII 110 ff.; IX 848 ff.), five in *Idylls* (I 622 ff.; II 113-114; IV 317 ff.; V 12 ff., 550 ff.), seven in *Stations* (I 170 ff.; VII 120 ff.; VIII 174 ff.; IX 67 ff., 584 ff., 588; XII 472-473). *Silvius Italicus* furnishes nine examples (I 568 ff., 598 ff.; VII 78 ff.; VIII 659 ff.; XI 603 ff.; XII 643 ff.;



Ad 571 ff.; Ad 342-373; Ad II 122 ff.; Claudian
Tor (B. Gell. 488 ff.; C. Gell. 461; B. P. II 367 ff.;
in Ref. II 88 ff., 228 ff., 261 ff., 385 ff.?; In
Entrop. I 550 ff., 559 ff.; II Con. Hon. 570 ff.).
In connection with stating ^{as above} several
additional instances are to be noted
in which two characters speak simultane-
ly, as in the reply of Zycus and Polyicus
in Th. I 447 ff.:

Vix ea, cum mixto clamore oblique tueretur
insipientem: "Repro mittimus hecimum,
Quid verberis opus?"

Cf. also Th. V 669-671; VI 816-817. Note the
abridgment in the singular example
occurring in Th. XII 458-459, where the
poet gives in turn the words of Antigone and

Speeches within speeches in Stet. Th. V 481-492 and
Sil. Ital. XIII 15-16 not included.



ingia demanding punishment from the soldiers
of Leon:

hanc fratris repinisse, hanc coniugis artus
Contendunt vicibusque probant. "Ego corpus, epigone,
Me pietas, me desipit amor;"

Elsewhere in the later epic but one case
appears in which the same words are
given to two speakers: cf. the formula
of exhortation in Sil. Ital. IV 98, "arma, viri,
rapite arma, viri", dux instat uterque.

As indicative of the content of these
collective speeches, the following typical
classes may be mentioned: complaints
of soldiers and citizens (Lucan I 248 ff.,
II 45 ff., II 261 ff., II 848 ff.; Stat., R. I 173 ff.;
Claudian, B. Ruf. II 88 ff.); expressions of
fear (Stat., R. III 123 ff.), sorrow (R. VII
11 ff.), wonder (R. XII 472-473), joy (Vol.
Lucan IV 327 ff.; Claudian, B. Goth. 461 ff.);



opinions in regard to political affairs
(*Stat., Th. I* 584 ff., 588 ff.; *Claudian, In Eutrop.*
I 350 ff., 359 ff.); prayers to the gods (*Sil. Ital.* *III* 640 ff.);
II 17 ff.; *Stat., Th. I* 67 ff.; *Sil. Ital.* *XII* 640 ff.);
words of exhortation (*Sil. Ital.* *XV* 571 ff.,
XVII 127 ff.; *Claudian, B. Gild.* 488 ff.). Only
occasionally is the subject singular in
form. It parallels to the Greek usage,
we find the indefinite *quisque* in
Lucan II 67, *Stat., Th. I* 71, *Claudian, In*
Eutrop. I 350; the indefinite *alter* in
In Eutrop. I 358; the distributive *quisque*
in *Sil. Ital.* *XV* 571, *XVII* 127. For
quisque in the form of conclusion, com-
pare *Lucan I* 257.

The results of the preceding investigation
may be briefly summarized as follows:

¹ Cf. Eldersheim, *op. cit.*, pp. 42-43.



(1) In the later Roman epic, in general, one finds a restriction of the conventional mode of speech with a nearer approach to declamation, for

X. ~~As~~ compared with the Vergilian standard, the later Roman epic shows a decrease in the amount of speech employed, as well as in the number of speeches, with the exception of Statius's *Achilleid* and Claudian's historical epic in the one case, and of the *Argonautica* of Valerius Flaccus in the other. Moreover, the average length of the speech tends to increase in the later epic, though here again Valerius Flaccus affords a contrast to his contemporaries, for the speeches in the *Argonautica* are even shorter than those in the *Geneid*. Lucan, Silius Italicus, and Claudian employ a larger number of speeches exceeding 40 verses in length than does Vergil, while Statius' poems contain only about one half as many such speeches, the *Argonautica* showing practically no departure from the Vergilian practice.

Again, the tendency of the later Roman epic to depart from the Vergilian practice is seen from the fact that the number of speeches in the later Roman epic is generally smaller than in the Vergilian epic.



and as the passage of intervening speeches in dialogue is not
intervening material, the Roman epic thus amplifies the formality
of the Greek epic and at the same time adds to the machine-
like effect of the dialogue in the Roman epic. The dialogue is
really highly artificial in the Roman epic, as is shown from P. Virgil's
his speech in the last book of the Aeneid before the death of
the longest speech in the Roman epic (450 vs.)
is found in Statius, the shortest (2 words)
in Claudian. Pat as note after 40 vs.

(2/3. An examination of the various books
of the different epics with reference to
their percentages of speech, reveals the fact
that dramatic interest and lively action
are frequently indicated by a large number
of speeches rather than by a high percentage
of speech.

(8) X. Striking departures from the custom
of the Greek epic are found in the practice
of showing the speech to begin and end
within the verse (extended in the later epic)
in the introduction within the speech of personal phrases & remarks
used in the habit of introducing
seeing as stage directions, the Roman epic has shown the
influence of the drama in its desire to give a natural
narrative showing as stage directions. It
is life-like portrayal of the action, an influence not

! Note the exception in the Argonautica
(2) from the only exception



observed in Lucan & Claudian as such interpolated
narrative descriptive of gesture & the like

is worthy of note that such interpolated
narrative, descriptive of gesture and the
like is entirely absent from the more
formal species of Lucan and Claudian.

(3) In the practice of inserting speech
within speech, the later epic follows the
example of Vergil, the large majority of
such speeches occurring within those 40
verses or more in length.

(4) The speeches in the Roman epic are
confined to gods and men, unless the case
in which the figure head of the hero speaks
to Jason in a dream, be considered an
exception. In regard to objects addressed,
greater liberties are allowed; one finds
speeches directed to the sacred doves of Ithaca,
the Trojan ships, a lion's arm and spear,
to Homer, the hero, the dragon etc.

(5) In the different epic forms, the largest



Number of speeches are naturally assigned to the principal characters. For example, in Virgil, Aeneas has 21 per cent. of the 301 speeches, practically the same proportion as that assigned to Hannibal in the *Punica*. Though the conventional use of the supernatural as a motivating force, the gods are given an important place as speakers in all the Roman epics, with the exception of the *Pharsalia*. Especially noteworthy in this respect is the usage of Claudian, who allots to mythological figures 39 per cent. of the total number of speeches in the various poems, exclusive of those instances in which personified rivers and localities speak.

68. But little of the decrease in the percentage of speech in the Roman epic, as compared with Homer, is due to the



presence of oratio obliqua, for in the *Punica*, where speech material is most abundant, there occur only 200 odd verses of indirect discourse, which, if converted into the direct form, would increase the amount of speech in the poem less than one and two-fifths per cent.

(7) ^{the distinction between direct speech and indirect discourse is less marked in the *Punica* than in the *Aeneid*} The distinction of direct speech in messenger scenes, ^{a tendency toward repetition} is noticeable in the later epic, as in Vergil, a simple statement, or the presence of the messenger, or a few verses of oratio obliqua indicating that the envoy had been dispatched, or that the message was delivered.

(8) 10. The Vergilian type of monologue addressed to an imaginary hearer frequently occurs in the later epic; in the forms of introduction one finds but little repetition of stereotyped phrase. The class



of monologues which portray the state of mind of the speaker in a definite situation, figures more prominently than in the Iliad; ^{in the 1st instance - in the Iliad} the Entscheidungsmonolog is rarely used, the later epic offering but three instances. Only in the Thebaid is there any considerable amount of lament for the dead.

11. ^{Again} The tendency which Vergil shows to ^{restrict the length of dialogues to} confine the speech-scenes within narrow limits, is even more noticeable in the later epic, especially in Lucan and Claudian.

12. In allowing the speeches in the dialogue to be introduced without intervening narrative, the Roman epic poets, with the exception of Lucan again, show a further departure from the formality of the Greek epic, the dialogue thus becoming more colloquial in tone and gaining in effect.



as may be seen from Polyneices' ready
reply to Tydeus in Stat., th. I 465.

13. The collective speech appears more
frequently in the later epic than in Virgil.
As in Apollonius and Quintus, the purpose
of this class of speeches is to express
feeling and opinion rather than to assist
the action of the poem.

Cf. Elderkin, p. cit., pp. 42-43.



Life.

Herbert Cannon Lipscomb was born in Salisbury, Md., September 17, 1882. In the autumn of 1898, he entered Randolph-Macon College, where he graduated with the degree of A. B. in 1901, and A. M. in 1902, having served as Instructor in Latin during the last two years of his course. The two sessions following his graduation were spent teaching in Randolph-Macon Academy at Bedford City, Va. In October, 1904, he entered the departments of Latin, French, and Italian of the Johns Hopkins University, where he studied under Professors Smith and Wilson, Associate Professors Armstrong and Ogden, and Doctor Barrett and Shaw, to all of whom he wishes to acknowledge his obligations. To President R. E. Blackwell,



of Randolph-Macon College; to Dr. D. W.
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